

NEWS ART STYLE BOOK

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INTRODUCTION

What follows is a guide to News Art information, including basic style guidelines and quick how-to descriptions. An attempt has been made to make this book as complete as possible without making it so long and tedious that you never read it.

Many hunger for precise style details, and many are included. But most of the style discussions here are about approach. By keeping style rules few and basic, they are easily remembered, and can be creatively applied to the best possible end: clear and informative graphics. Consistency comes with simplicity. Make every decision about whether you are improving the clarity of the information, and we should all succeed.

Because technology and department info are constantly evolving, this is meant as a starting point, a documenting of where we are in January 2003.

NEWS ART PHONES

	Extension	Home	Cellular
Michael Keegan	6322	(703) 481-3159	(703) 509-6227
Dick Furno	6152	(301) 622-5042	
Chris Kirkman	5584	(202) 232-3488	(202) 423-3488
Luz Lazo	4162	(301) 345-0922	(202) 841-0284
Erin Aigner	6883	(202) 546-2932	(541) 554-1789
Bob Barkin	6511	(301) 384-5903	
Marty Barrick	7384	(301) 871-8640	(240) 687-3846
Denny Brack	6012	(703) 560-6112	
Patterson Clark	6770	(202) 337-1633	
Michael Drew	6284	(202) 797-3739	
Mickey Edwards	7383	(301) 229-3642	
Larry Fogel	5368	(410) 757-7207	
Laris Karklis	4289	(703) 573-4159	
Kathy Legg	5013	(202) 234-2786	
Jo Ellen Murphy	7282	(202) 363-2040	
Carol Porter-Esmailpour	4551	(301) 565-2599	
Cristina Rivero	6972	(301) 874-5028	
Sandy Schneider	4657	(202) 237-7557	
James Smallwood	6773	(410) 730-3407	
Laura Stanton	4442	(314) 725-2627	(202) 246-7737
Doug Stevens	5014	(301) 596-5955	
Gene Thorp	4552	(410) 772-8882	
Pam Tobey	4504	(703) 892-2464	(703) 973-5601
Lillian Vilmenay	4920	(301) 438-6956	
Bill Webster	6112	(202) 248-0175	(202) 905-3629
GRAPHICS EDITORS			
Bonnie Benwick (Outlook)	7438	(301) 263-2925	
Seth Hamblin (National)	6379	(202) 588-8281	(202) 255-7154
Brenna Maloney (Metro)	5265	(202) 547-5587	
Dita Smith (Foreign)	7517	(301) 983-9354	
Bonnie Snyder (Sports)	7710	(703) 276-2758	
News art general number	(202) 334-7383		
News art fax	(202) 334-6388		

NEWS ART

Managers



Mike Keegan
AME/Art Director
ext. 46322



Dick Furno
Carto. Director
ext. 46152



Chris Kirkman
Dep. Art Director
ext. 45584



Luz Lazo
Assistant
ext. 44162

Cartographers



Larry Fogel
ext. 45368



Laris Karklis
ext. 44289



Gene Thorp
ext. 44552



Mickey Edwards
ext. 47383



Erin Aigner
ext. 46883

Graphic artists



Patterson Clark
ext. 46770



Michael Drew
ext. 46284



Cristina Rivero
ext. 46972



James Smallwood
ext. 46773



Laura Stanton
ext. 44442



Doug Stevens
ext. 45014



Pam Tobey
ext. 44504

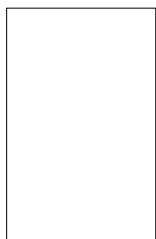


Bill Webster
ext. 46112

Designers



Marty Barrick
ext. 44504
WEEKEND



Denny Brack
ext. 46012
WASHINGTON
BUSINESS



Alice Kresse
ext. 45035
HOME



Kathy Legg
ext. 45013
FOOD/TRAVEL



JoEllen Murphy
ext. 47282
SUNDAY
BUSINESS



**Carol Porter-
Esmailpour**
ext. 44551
REAL ESTATE



**Sandy
Schneider**
ext. 44657
SPECIAL
PROJECTS



Lillian Vilmenay
ext. 44920
KIDSPOT

THE GRAPHICS EDITORS

While the graphic editors are technically part of the desks they report for, we think of them as part of News Art. They are our direct connection to the newsroom, and we depend on them to keep us informed of developing stories. They generate graphic ideas and field requests from editors and reporters. They report and write the information that goes into our graphics and maps.

Metro



Brenna Maloney
ext. 45265

National



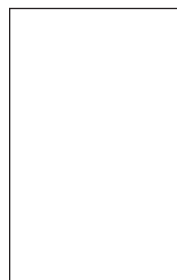
Seth Hamblin
ext. 46379

Foreign



Dita Smith
ext. 47517

Financial



??????
ext. 4?????

Sports



Bonnie Berkowitz
ext. 47710

Outlook



Bonnie Benwick
ext. 47438

THE NEWS DESK

The News Desk is responsible for laying out the news sections of the paper every night. Our relationship with them is critical, since they plan space, color positions, and placement for our graphics. Get to know them!

Managers



Ed Thiede
AME



Vince Bzdek
Dep. AME



Nicole Werbeck
Dep. News Editor



John Allen
Dep. News Editor

Assistant News Editors



Les Brindley



Beth Broadwater



Laurel Dalrymple



Carla Fielder



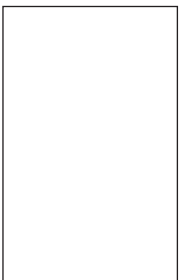
Jim Forrest
(Style)



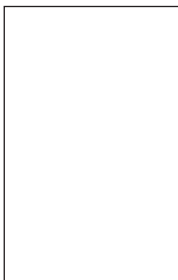
Trey Johnson



Dwuan June



Tony Knott



Jeff Loudy



Kenny Monteith



Mike Shepard



Chris Stanford



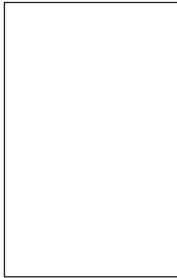
Doug Stewart



Twila Waddy

SYSTEMS SUPPORT

For MAC problems, call:



Jason Blake
ext. 46150



Andy Krisch
ext. 47534

For Tracker/Lotus notes problems, call:



Roland Matifas
ext. 46546

For PC problems, call the HELP DESK: extension 46464

GRAPHIC TRACKER

All News Art assignments (except for freelance illustration) must be checked into Graphic Tracker. Here you will find work requests with needed source material.

1. Make sure you are connected to NewsArtDaily GT

For Tracker to work properly and allow you to check files in and out, you must be connected to this server:

2. Launch Lotus Notes

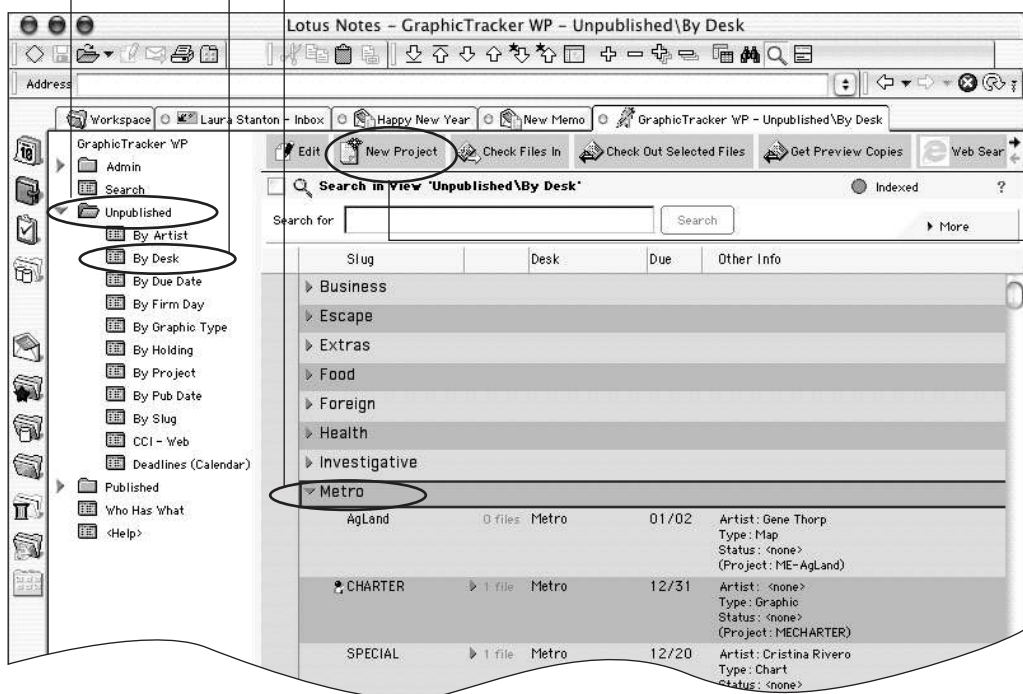
GThe software is housed inside Lotus. Once there, **click on the Graphic Tracker button** in the workspace.

3. Open a Work Request

Click on
Unpublished

Click on
By Desk

Click on **arrow next to desk** to open list of requests (a desk will disappear from list if all assignments have been published)

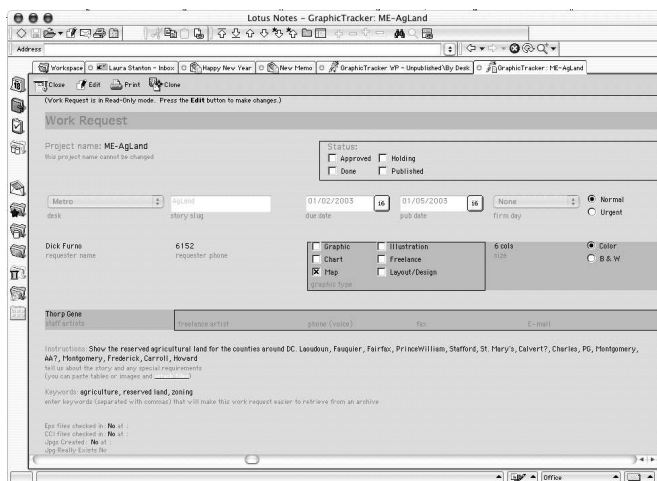


Or, to
create a
new
request,
click
here.

4. The Work Request

A page will open with all necessary information for creating a graphic/map. If you are creating a new request, make sure you create a unique project name.

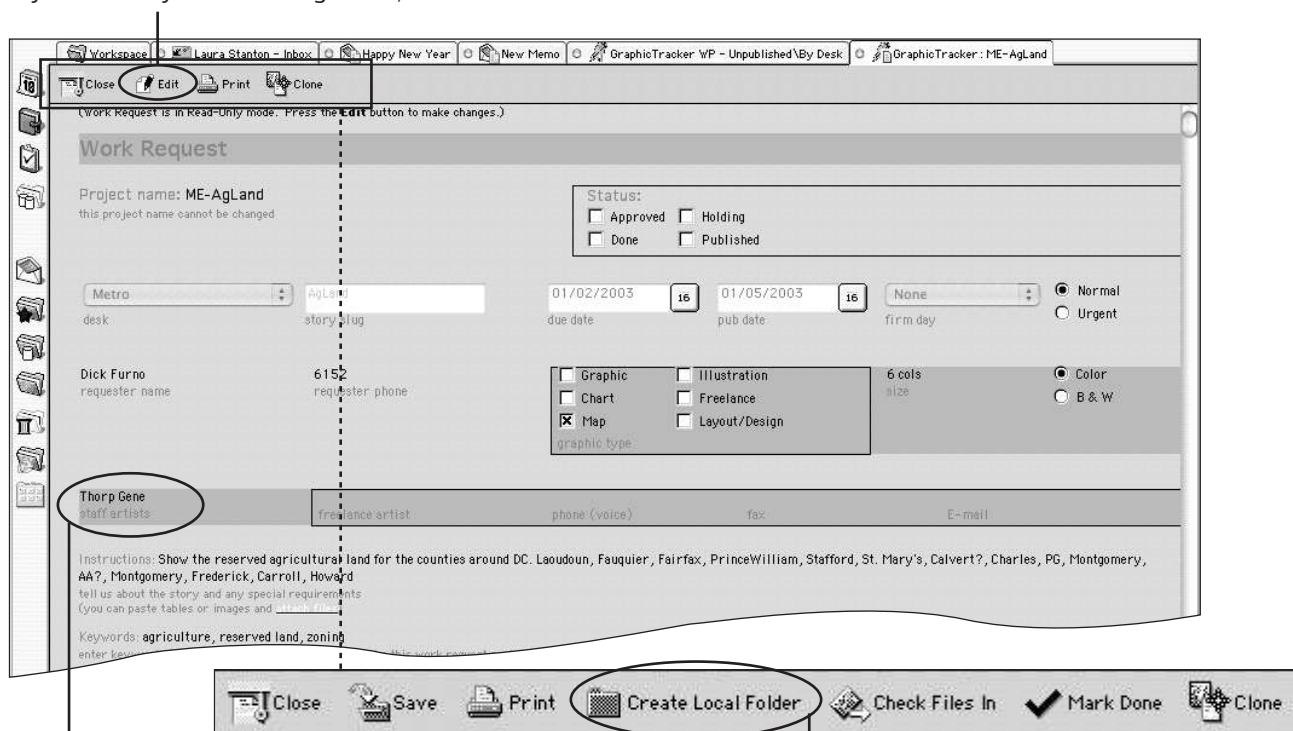
All project names carry the first two letters of their desk in all-caps, followed by descriptive words with NO SPACES. These may not necessarily be the same as the Story Slug, since they have to be unique for archiving purposes. And the Story Slug may change—and often does if a story holds for awhile.



GRAPHIC TRACKER (cont.)

5. Doing an assignment

If you are ready to do an assignment, click the **EDIT** button:



Put your name on the work request—if it hasn't been added already by a supervisor.

The menu bar will have changed slightly. Choose **Create Local Folder**. This will put a folder on your GT Projects Folder on your hard drive. Put the graphic into that folder, along with any necessary tiffs. Do not include extra files such as earlier versions of the graphic or unused photoshop files. This is meant primarily as an archive of the ACTUAL graphic. NEVER put more than one version of the graphic into Tracker. You may know which is the proper one, but other people accessing the files (fellow News Art staffers, wire service, washingtonpost.com) may not, and the wrong graphic may end up in the paper or on the web.

6. Check files in.

If you are finished, make sure all necessary files are in the project folder on your hard drive,



1. Return to Lotus/Graphic Tracker and choose **Check Files In**.
2. If the graphic is done and ready for proofing, go ahead and mark it **done**.
3. **Close** the work assignment, and save changes.

7. Checking files back out.

Just when you thought you were finished, they bring back more corrections. Find the request list—but you don't have to open it. Click **Check Files Out**, and they will appear in your GT Projects folder.



Or, choose **Get Preview Copies** if you want a read-only version that you don't have to check back in!

CCI: EXPORTING FILES

CCI is the page layout system. We have to prepare all of our files properly and put them into the Graphics Pool so that layout editors can import them onto their pages.

1. Make corrections

Has your graphic been proofed by the copy desk and corrected? **THIS IS IMPORTANT.** We don't want to put uncorrected graphics into the pool unless they have a big **FPO** emblazoned over the image in a prominent place. Otherwise there is a danger that the wrong or uncorrected graphic might make it into the paper.

2. Export your file

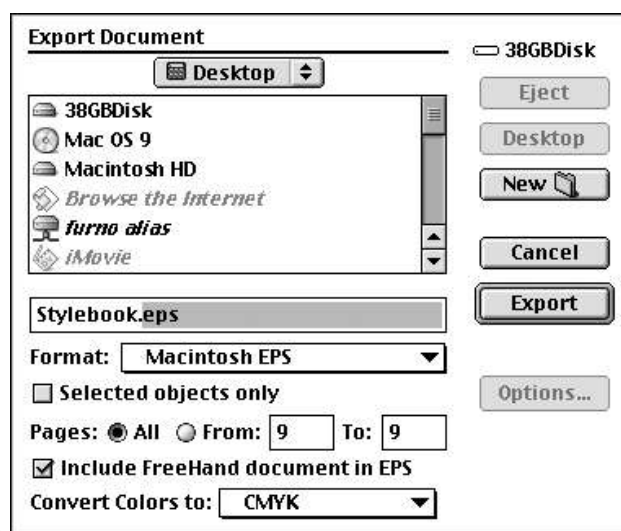
Generally we only check the unexported file into tracker, so save your file first. Then, go to **FILE, EXPORT** (Shift-Command-R).

Choose **Format: Macintosh EPS**

Freehand automatically puts a **.eps** after the file name. Instead, replace it with one of the following, depending on the section where your graphic will appear:

A-section*.....AAA	HomeHOM
ForeignFOR	Outlook.....OUT
MetroMET	Extras.....XTR
Style.....STY	Real Estate.....REA
BusinessFIN	Sunday Arts ...STY
SportsSPT	Sunday BizFIN
Car pages.....FIN	Sunday Style ..STY
FoodFOO	TravelTRA
HealthHEA	

*Includes any graphics that land in A-section (Metro, Business, etc.)



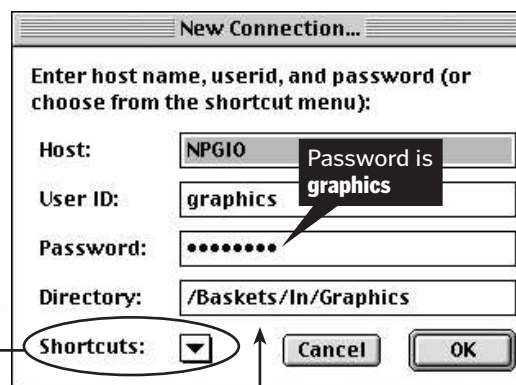
3. Open Fetch

Now you are ready to send your graphic to CCI.

If your computer doesn't already have an alias to Fetch, find your Fetch folder and open the program.

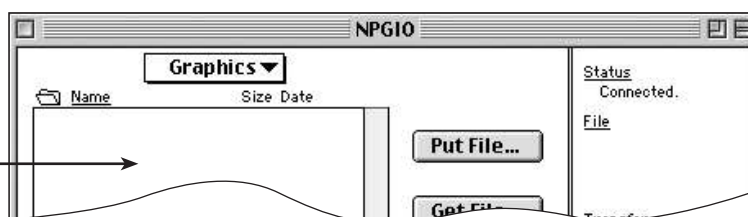
If it doesn't automatically open to the Graphics pool, check the Shortcuts arrow and see if Graphics Pool is an option.

If not, type in the information at right.



4. Put file in Graphics Pool

Drag file into this window.



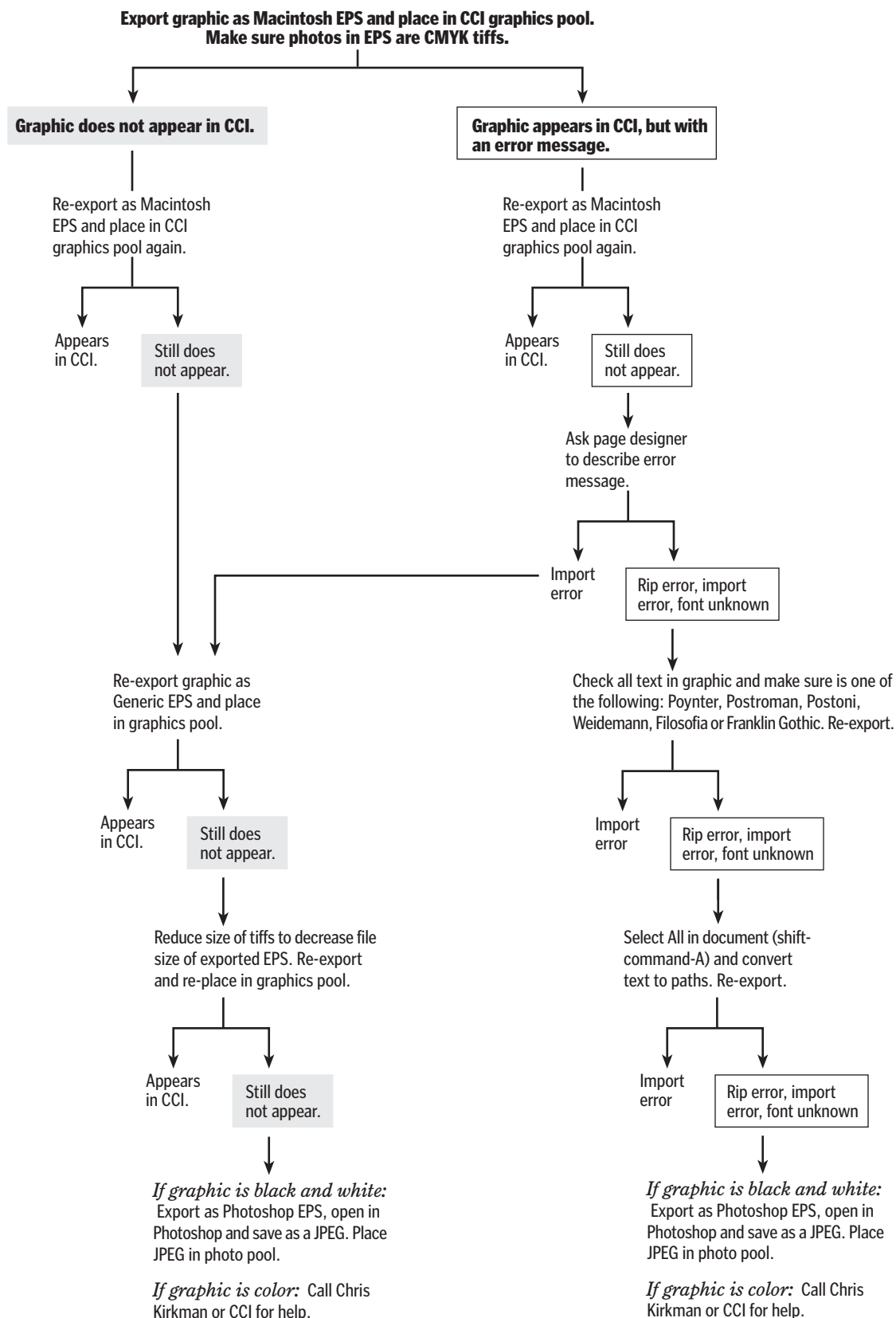
Important Notes

Naming conventions: Don't use (/) or brackets ({ }) or arrows (>). Avoid spaces in the names. *Always call your document exactly the same thing so that CCI can find the most recent version.*

Image peculiarities: Make sure your images in freehand are tiffs—not jpegs. And make sure all color images imported into document are **CMYK**—NOT RGB.

CCI: TROUBLESHOOTING

When you run into trouble sending Freehand graphics to CCI, follow this process:



DEADLINES

The new edition structure and deadlines are based on a progression of pages closing throughout the night (Style closes earliest; A1 the latest). Within each section, there are staggered deadlines for various pages. Ideally, we want the desks to be proofing the pages before they are released for the first edition. This should reduce the number of corrections for the Suburban. Therefore, these deadlines are for sending the final versions of graphics to CCI. With everything in CCI early, there should be time for proofing.

Listed below the deadlines are the times when those sections are closed, meaning that ALL pages have gone to output. If you have last-minute corrections and aren't sure if you have time to make them, call the layout editor or the Night News Editor at ext. 47495 to find out if the page is still in production. Occasionally, the News Desk will give specific deadlines for specific pages. Follow them. The News Desk is the final arbiter and enforcer of deadlines.

Remember, these times are the latest you should send to CCI. If you can send earlier, do it.

	DAILY						SATURDAY FOR SUNDAY			
	Regional edition		Suburban edition		FINAL edition		Regional edition		Suburban edition	
	SEND TO CCI BY:	TOO LATE-ALL PAGES GONE	SEND TO CCI BY:	TOO LATE-ALL PAGES GONE	SEND TO CCI BY:	TOO LATE-ALL PAGES GONE	SEND TO CCI BY:	TOO LATE-ALL PAGES GONE	SEND TO CCI BY:	TOO LATE-ALL PAGES GONE
Style	8:30	9:00	11:00	11:15	12:45	1:45	n/a	n/a	n/a	n/a
Financial	8:45	9:15	11:00	11:15	12:45	1:45	7:15	7:45	9:15	10:00
Foreign	8:45	9:15	11:15	11:30	12:45	1:45	7:15	7:45	9:30	10:00
Metro	9:00	9:45	11:15	11:30	12:45	1:45	7:45	8:00	9:30	10:00
National	9:00	9:45	11:30	11:45	12:45	1:45	7:45	8:00	9:45	10:00
Sports	9:45	10:45	11:45	12:15	12:45	1:45	8:00	8:30	9:45	10:00
A1	9:45	10:45	11:45	12:15	12:45	1:45	8:00	8:30	9:45	10:00

REPRINTS

When you get an outside request to reproduce one of our graphics, inform the caller that they need to contact **Russell James** of the Permissions Dept. through one of the following:

- <http://www.postwritersgroup.com>
- calling the reprint recording line (202) 334-5666
- emailing writersgrp@washpost.com
- faxing (202) 334-7862

If you need to speak with Russell directly, his extension is **44376**, but **refer outside callers to the above places.**

COPYRIGHT QUESTIONS

The **legal department** is happy to field all questions regarding image use. In general, you must have permission to run any image that the Washington Post did not produce or purchase rights to produce. No stealing photos off the web and hoping the photographer will never notice!

But if you have a trickier question (parody of a famous artist's work or style, use of a recognized image as part of an illustration), **e-mail Eric Lieberman**. He can answer your question, or investigate the answer. He would much rather you ask first rather than end up in a legal battle later.

From the First Amendment Handbook Chapter 10:
Copyright How To Avoid Copyright Infringement

Courts examine four factors in deciding whether a specific use is a "fair use":

- 1. The purpose and character of the use**, including whether the use is commercial or of a non-profit, educational nature.
- 2. The nature of the copyrighted work**. Uses of expressive, as opposed to factual, works are less likely to be considered fair uses, as are uses of unpublished works.
- 3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole**. Here the court will consider the qualitative as well as the quantitative use. If the user excerpts 200 words from a 10,000 word book, but those 200 words constitute the heart of the book, this may not qualify as fair use.
- 4. The effect of the use upon the potential market for or value of the copyrighted work**. If the challenged use adversely affects the potential market for the copyrighted work, the use is not fair.

ACCESSING PHOTO ARCHIVES

Merlin archive (to find photos older than one week)

- 1 Type <http://webarchive.washpost.com>
- 2 In prompter box, enter your nu1 number for both the user name and password.
Then enter search terms to find pictures.

Merlin picture desk (to find photos taken within a week)

- 1 Type <http://10.140.1.17/>
- 2 In prompter box, enter your nu1 number for both the user name and password.
Then enter search terms to find pictures.

ACCESSING STORIES IN CCI

Viewing wire stories

- 1 Once logged onto CCI, click on the button labeled [Wire Stories] in the control window.**
The window will open with a list of stories on the left and a view of one of the wires – the top one in the list – on the right. The window's blue title bar identifies which desk stories are being displayed.
- 2 To see wires for another desk, go to the basket pull-down options and click the down arrow. A drop-down list will appear with other choices: Wire Financial, Wire Foreign, etc. Click on the one you want.**
- 3 Click once on a story in the list so you can see it highlighted in blue.**
The text of this story will be displayed in the right pane (a.k.a. the mosaic view). When you're ready to see another story, use the up and down arrow keys on the keyboard to select another story and read it. The headline coming from the wire service appears in blue. The slug of the wire story appears at the top of the mosaic pane. And at the bottom of the pane, you'll find the date and time the wire entered the system.

Viewing Washington Post stories

FIND BY STORY NAME

- 1 From the control window, click on the button labeled [Find-by-Story Name].**
- 2 Fill in the prompt with the story name (or any portion of it) in all lowercase, and click OK.**
A new list window will appear listing stories whose name, or slug, includes your search term.

FIND BY AUTHOR, DATE, KEYWORD

- 1 Use the appropriate button in the control window to search by author, keyword or publication date.** These windows work exactly the same as [Find-by-Story Name], except that [Find-by-Pub Date] will return a list of stories only from a single content desk.
- 2 If you want to search for stories from that date but a different content desk, select the appropriate desk in the prompt.**

PRINTING

All printers can be selected in **CHOOSEER: News Art Zone**

	Black & White	Color laser		Color newsprint proof
Name	Huge	R2D1	C3PO	News Art Proof 1_CMYK
PPD	Lexmark Optra W810	HP Color LaserJet 8500	Xerox Phaser 7700 GX	ECRM ScriptSetter 1045
Output	Composite	Composite	Composite	Separations must be checked

R2D1/C3PO TRICKS:

■ R2D1 and C3PO work only with LaserWriter 8.5.1 or higher.

■ To print a landscaped (sideways) tabloid document to R2D1 or C3PO from QUARK, you have to select "Generic Color" or "Generic B&W" in the Printer Description field of the print dialog box. Then click "Page Setup" and select 11 x 17 and the sideways document layout.

■ When printing a full page from QUARK, remember to enter the correct Paper Width in the print dialog box. Even if you have filled out the correct custom page size, you still need to do this. If not, the printer will cut off the image, usually after 8 inches (the default).

NEWS ART PROOFER TRICKS

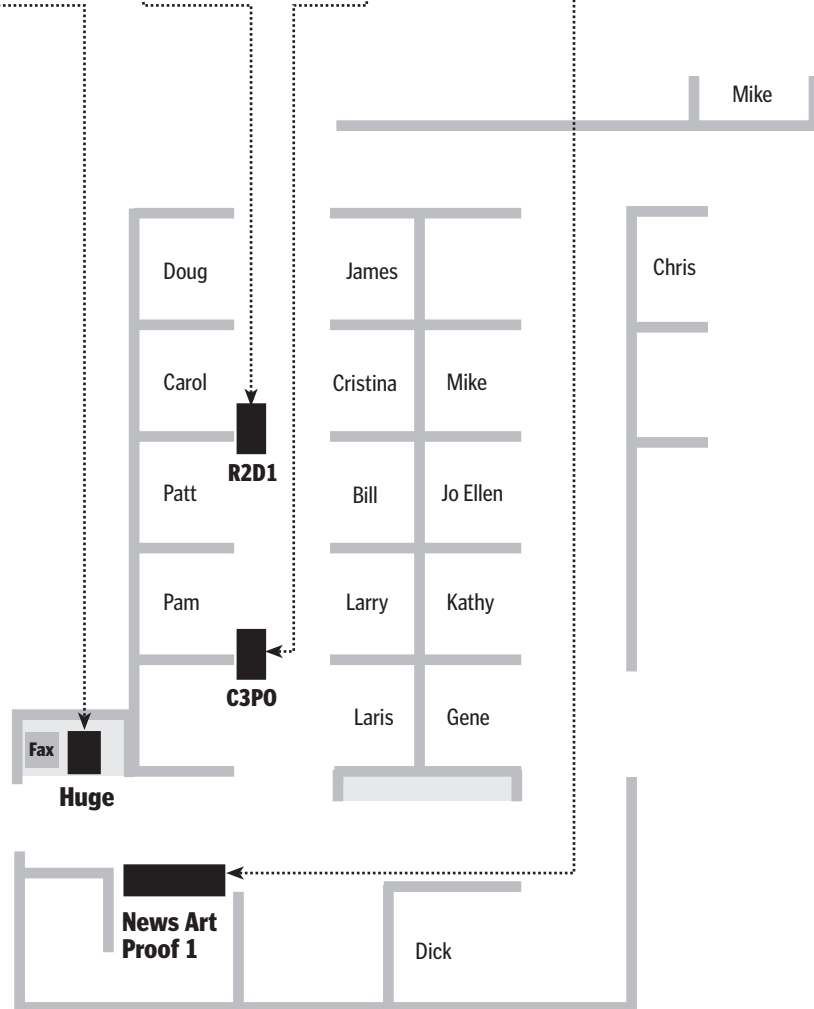
■ To print a double-truck to the News Art Proof1 CMYK (full-page) proofer, you need to use the special PPD:

ECRM DoubleTruck1045.PPD

■ If News Art Proof1 CMYK is down or backed up with jobs, try selecting one of the proofers in engraving. They're located on the fourth floor:

Chooser:

- Laserwriter
 - Newsroom zone
 - "Engproof 3 CMYK" or "Engproof 4 CMYK"



COLUMN WIDTHS

The standard grid sizes for The Washington Post:

6 column (standard) format

1 column 11p0	2 columns 23p2	3 columns 35p4	4 columns 47p6	5 columns 59p8	6 columns 71p10
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5 column format

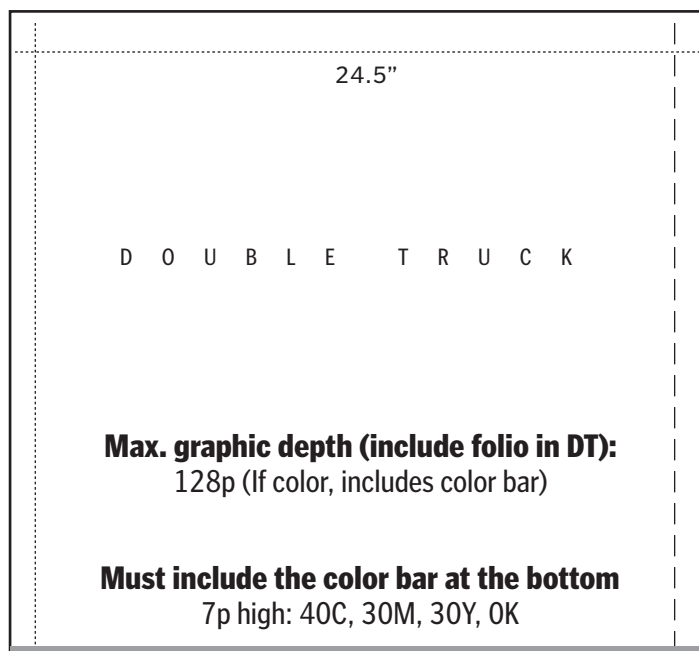
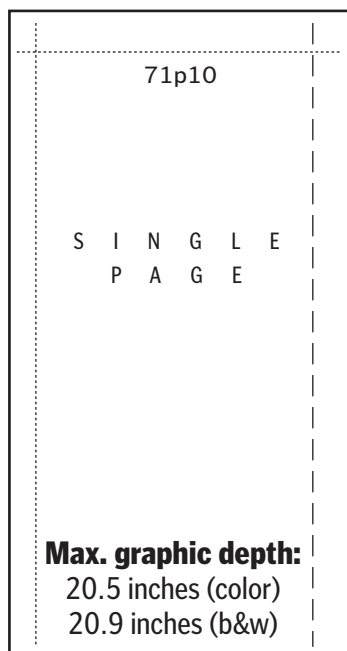
1 column 13p5	2 columns 28p0	3 columns 42p8	4 columns 57p3	5 columns 71p10
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4 column format

1 column 17p1	2 columns 35p4	3 columns 53p7	4 columns 71p10
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Standard **gutters** in The Washington Post are **1p2**. That's true for graphics as well.

Page sizes:



Note: Color bar is automatically included on a single CCI page, You do not need to include it in your graphic.

TEMPLATES

- Where to find them:**
- ▶ Inside Graphics Tracker
 - ▶ Unpublished
 - ▶ Holding
 - ▶ Other
 - ▶ **Templates Maps** (color and B&W templates for maps)
 - ▶ **Templates Plus** (standing graphics, plus tearcut template and more)
 - ▶ **Templates Standard** (FreeHand & Quark templates for all standard column sizes)

Check them out to your machine and set them up as you see fit (i.e., setting up a pop-up templates menu, changing all the slug field to your name so you don't have to type it every time, etc.).

Do this once: In the templates folder is a FreeHand Defaults document. Drag this into your FreeHand folder in your applications folder. That way, whenever you create a new document from scratch, it will have the color palette built in.

Inside the Standard Templates:

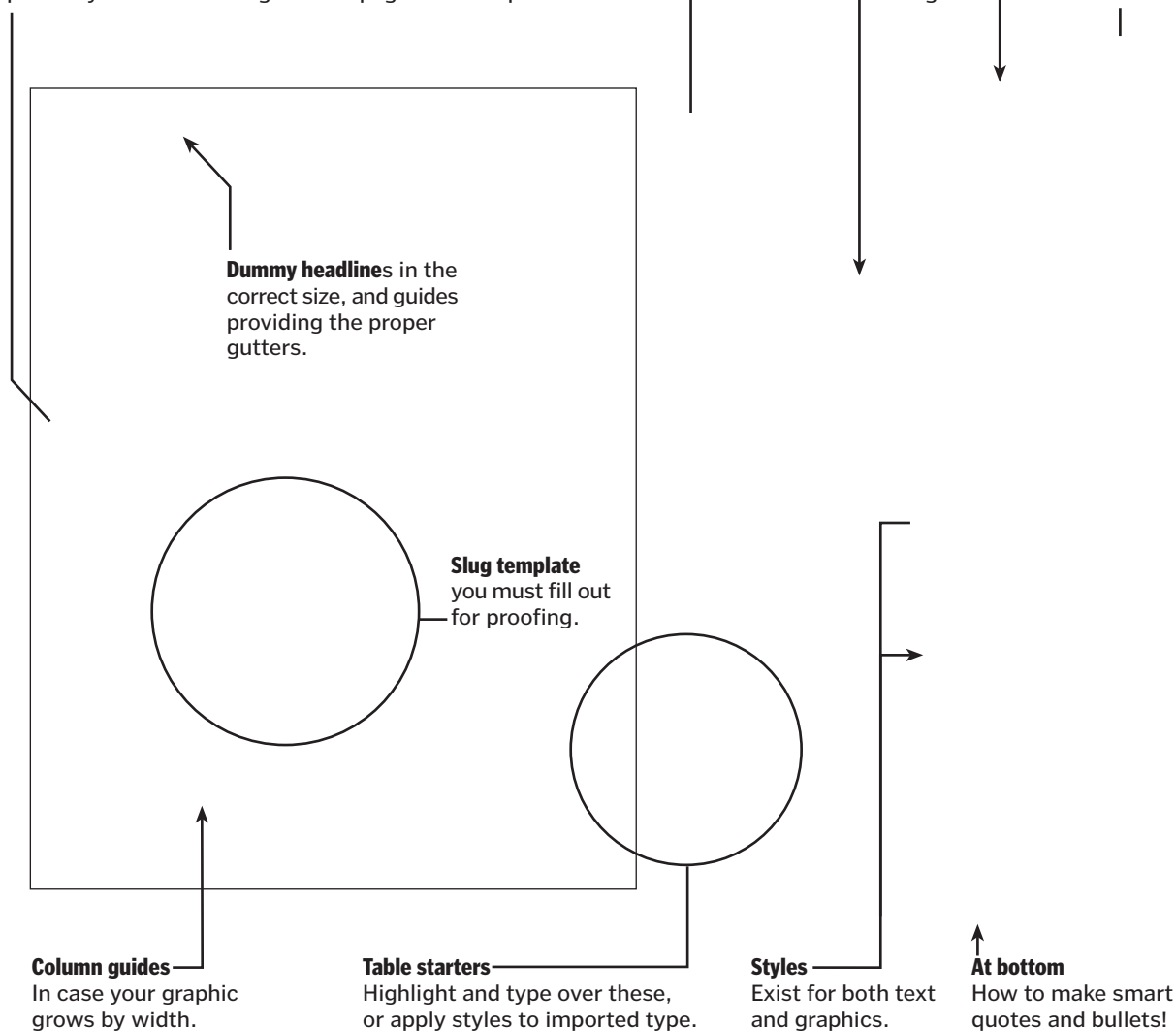
10 pt. guides Make sure the bottom of your credit lines up with one of these ticks. Every newspaper page is on a 10-point grid, and this ensures your graphic will line up precisely with other things on the page.

Chart starters
Drag one of these onto the page and go to **Xtras-Chart-Edit** to input real data.

Pointers
Three options, depending on use.

Layers
Use of layers helps graphic and map files merge.

Color palette
Post's approved color palette as default.









































FONTS

Our font families:

Use	Name	Styles
News headlines	Postoni	Bold Light Light Italic Bold Italic* Fractions (all styles)
Body copy <i>Graphics introductions</i>	Postroman	Regular <i>Italic</i> Bold Fractions (all styles)
Column sigs/counterintuitive	Giza Five Three	PLAIN
Bylines, folios	Filosofia	<i>Italic</i> SMALL CAPS Grand
Section masts	Didot LH	Initial s Italic (Style, Travel)
Graphics headlines	Poynter Condensed	Black
Graphics text	Poynter	Regular <i>Italic</i> Bold* Bold Italic* Black* Black Italic
Charts, graphics, etc.	Poynter Condensed	Regular <i>Italic</i> Black Black Italic Bold* Bold Italic Fractions (all styles)
Maps	Weidemann	Book <i>Book Italic</i> Medium <i>Medium Italic</i> Bold Bold Italic Black Black Italic

COLOR PALETTE (as of 6/2001)

	Apricot	Brick	Butter	Fern	Espresso	Mouse	Pewter	Denim	Water
1									
2									
3									
4									
5									

CHARTING APPROACHES

Before we deal with style specifics, it is worth discussing our approach to graphics in general. We have a fairly straightforward look because we are a fairly serious newspaper with a highly educated audience. Our primary goal is to convey graphic information in the clearest, smartest way possible. Although we need to be sensitive to the particulars of style, our second goal is to be constantly creative

in our presentation of the information within those parameters.

Therefore, much of what follows is less about typography or line weights, and more about when these tools are useful to help convey information. With every graphic, ask yourself:

1. What is the point?

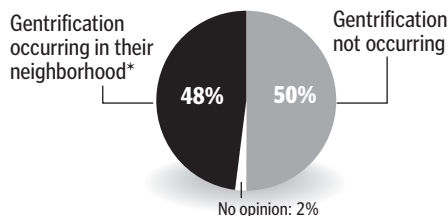
Seems obvious, but we don't ask this often enough. Before you start any graphic, no matter how small, identify the most important point you need to convey to your reader.

2. How can I emphasize that point?

- Boldface key words
- Use hot color or black (combined with muting other colors)
- Tone behind important column (rather than every other horizontal one)
- Use a pointer box on the last data point of a fever or bar; maps need pointers too!

Pie chart

- Move important piece to top/left position
- Color important piece dark, with all other pieces lighter
- Move unimportant pieces to the bottom (no opinion categories)
- Axis of chart should be noon



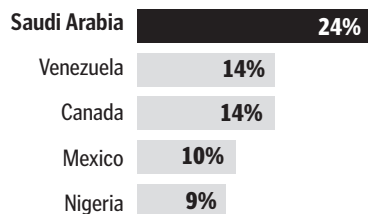
Table

- Reorganize a list from alphabetical to a ranking
- Use boldfacing to add extra layer of emphasis
- Use a tone behind the column you want to emphasize, rather than every other line horizontal.
- Consider using pies or bars to present data if applicable.

Bar chart

- Reorganize from alphabetical to a ranking
- Color important piece black or dark, with all other pieces lighter
- Use minimal space between bars.

Sources of U.S. oil imports, 1991



CHARTING APPROACHES (cont.)

3. Have I labeled enough? Too much?

Labeling gives context. Remember that you are very close to the information. Make sure the language you use to describe your chart gives first-time readers enough information to understand not only the trend—but the trend in context.

Don't be too clever:

Make the headline as meaningful as possible. But be careful not to overstate the trend—or contradict it.

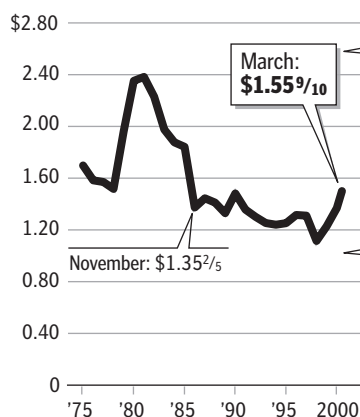
Try to give explanation:

This typeface is to be used for explanatory type—not the qualifiers like “Stock Price, in millions”. Point out the trend, explain the reason for the trend, etc.

Little Relief in Sight

Gasoline prices are expected to keep rising steeply, says the Energy Department, and could reach \$1.80 a gallon in the next few months.

Gasoline prices per gallon,
average for self-serve regular



NOTE: Figures are adjusted for inflation
SOURCE: Energy Information Administration

THE WASHINGTON POST

Always call out something:

Every chart should at least have a pointer box on the final value. It tells us where we are currently, and reminds us what is being measured. Reiterate millions, percentage or other identifying info (don't just label it 2.429).

It is also a nice idea to either point out the beginning of the chart or a high/low point for reference.

A variety of pointers can be found in your templates:

Open pointers recede,
good for secondary
information.

Open pointers recede,
good for secondary
information.

March:
\$1.55 ⁹/₁₀

White pointers pop
without asserting too
much dominance.

454,275

Black pointers should be
reserved for your most
important information.
They are also good for
map pointers.

4. Have I overdone it?

Keep it simple. Avoid shadows, blends, icons (particularly corporate logos). Why?

Day-to-day consistency. All our daily graphics will look like they come from the same department, no matter who does them.

Integration. Our style is straightforward so our graphics integrate with other elements on a page.

Best use of time. Spend that creative energy thinking of an interesting way to PRESENT the data. or work on larger projects. No amount of shadow or glint can make a graphic smarter.

Long-term endurance. By avoiding the latest fads, our style will seem less dated over time.

BASIC TEXT STYLE

Variations are endless, but basic principles are below:

TEXT

Standard Text Box

SPACING

Head sizes
Poynter Cond. Black
1 col. 16 point
2 col. 18 point
3-4 col. 21 point
4 col. 21 point
5 col. 24 point
6 col. Flexible

Box rules
0.5-point, black

Gutters are 1p2.
Moving horizontally, everything should be multiples of 1p2 (2p4 = two gutters)

10 pt. on 11 pt.
Postroman Italic

9 pt. on 10 pt.
Poynter Cond. Black (subhead)
Poynter regular (main text)

Generally, type in graphics is flush left, ragged right and not hyphenated.

In the Name of Family Honor
Culturally sanctioned killing of women in the name of preserving the family's honor remains a serious problem in many countries. Although little information is available, some groups have estimated honor-killing incidents:

Bangladesh: Between 1996 and 1998, about 200 women were reported to have been attacked with acid by husbands or close relatives; deaths unknown.

Egypt: 52 violent crimes reported against women in 1997; in some cases the perpetrator was the victim's mother or sister.

Jordan: 20 killings reported in 1998. Human rights and women's activists have urged amendments to the penal code.

Lebanon: 36 honor crimes between 1996 and 1998, mostly in towns and small villages; deaths unknown.

Pakistan: Hundreds killed each year. In Sindh province alone, more than 300 women were reported killed last year, and in Punjab province 278 were killed.

Palestine territory: In the Gaza Strip, 177 women believed killed between 1996 and 1998 in 239 reported attacks. The deaths were attributed to natural causes.

10 points between major elements

5 points between paragraphs.

6 pt. (SOURCE)
Poynter Regular

5.5 pt. (CREDIT)
Poynter Cond. Reg.

SOURCES: UNICEF, national women's groups

THE WASHINGTON POST

10 points under source

5 points under source

Graphic depth (including the credit line) should end in multiples of 10 points, so everything lines up in CCI. FreeHand templates have a 10-point grid on the guides layer.

Standard story copy

11 pt. on 10 pt.
Filosofia Small Caps ("By" in Italic)

9 pt. on 10 pt.
Filosofia Italic

0.5-point rule
10 points of space,

9.4 pt. on 10 pt.
Postroman regular
9 points indented

By MARTHA M. HAMILTON
Washington Post Staff Writer

Looking at a large number of shopping sites on line is numbing, worse than a trip through the mall at Christmas time.

Looking at the top 10 shopping Web sites induced a fatigue so deep that almost nothing looked good. Shopping online provides great selection, but only if you know what you're looking for.

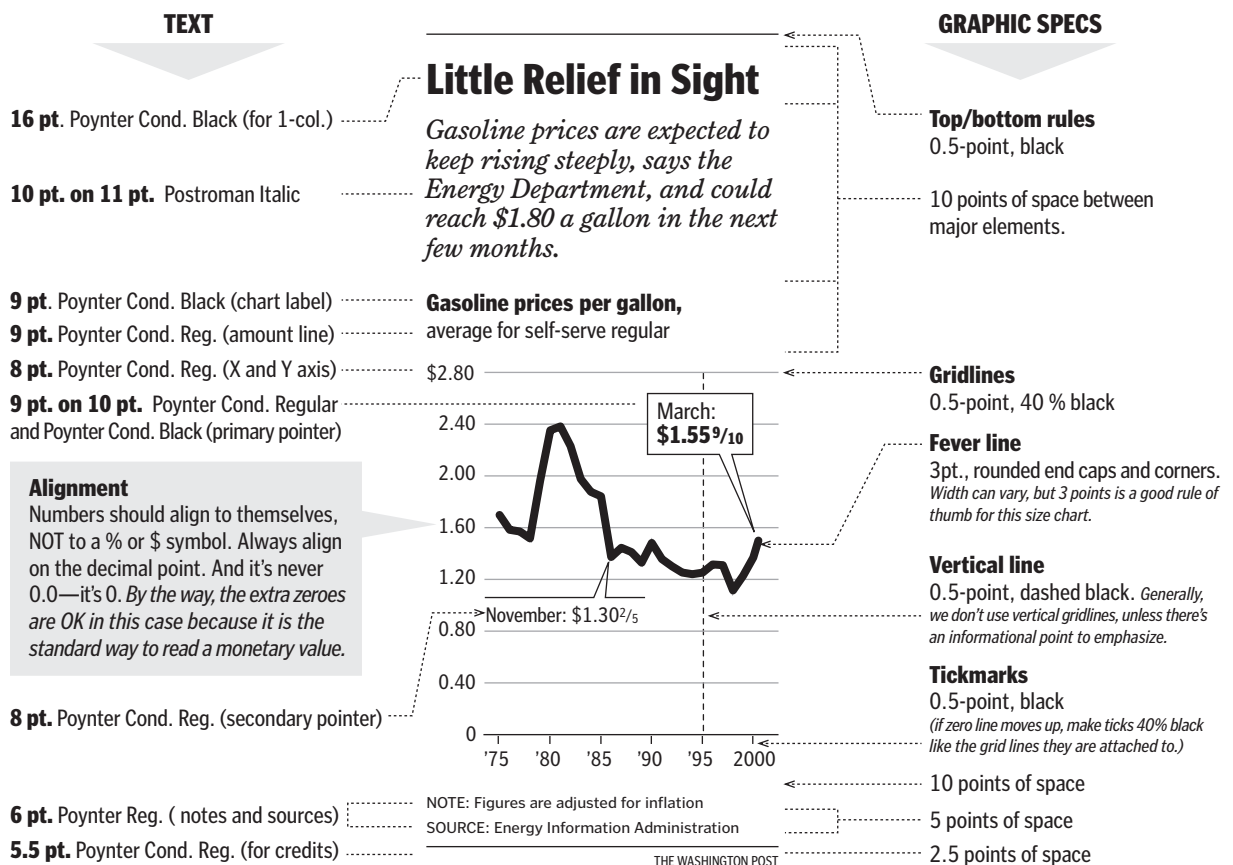
Hanging Indents (Useful for chronologies.)

1996-1998: About 200 women were reported to have been attacked with acid by husbands or close relatives; deaths unknown.

1998: 20 killings reported. Human rights and women's activists have urged amendments to the penal code, which exempts honor killings from punishment or reduces penalties in such cases.

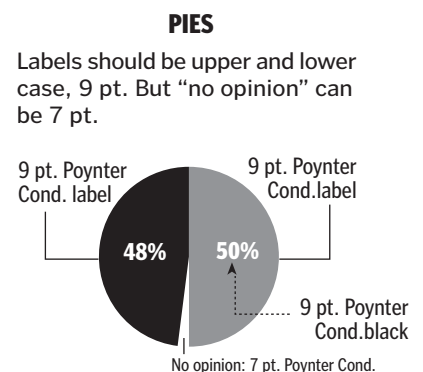
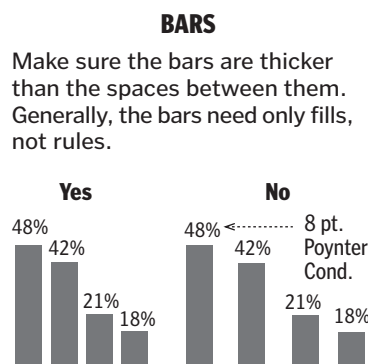
BASIC CHART STYLE

Below is a dissection of a 1 col. line chart.



LINES

The line weight should be relative to the size of the graphic and the frequency of the data for the optimum appearance. The caps and joints (points on the line) should be **ROUNDED**, not sharp.



IMPORTANT NOTES

To Box or Not to Box?

If the graphic is all text, a stand-alone, or if there's some art element that needs to hang off a rule, box it. But some pages may benefit from the unboxed approach. Consult a layout editor if you are unsure about how it will look on a page. Our goal is integration with story and photos.

Tint boxes?


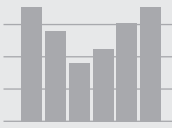
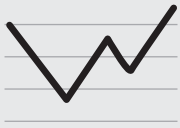
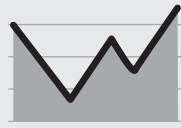
We **do not use tintboxes** behind graphics unless we are trying to set it off as a stand-alone element. Tints used to highlight information within graphics are fine. But regular use behind charts works against integration and dulls the impact of the information itself.

Playing dress up?

Keep it simple and clean. We avoid shadows, blends, etc. Projects, features and advance sections might be exceptions. Regardless of the situation, every decision you make should add to the clarity of the information, not detract from it.

WHAT TYPE OF CHART?

Often you are faced with a set of data that could be portrayed in more than one way. Below is a guide to basic options available to you. Those options that are generally better than others for a particular set of data are indicated by a solid dot. But don't feel constricted by these options. Creativity is always encouraged, as long as you remain true to the data.

	Pie chart*	Bar chart	Fever line	Area chart
				
Percent adding to 100%	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Parts of a whole (ex.: breakdown of dollars spent)	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Percent by category	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Year over year % change	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Percentage change	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Percent over time (ex.: Approval ratings)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Quantities (number of x)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Price of anything	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sectors over time	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Stock price	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Index	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

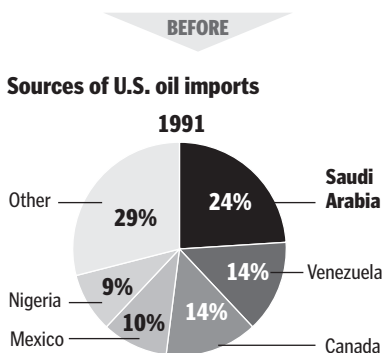
* In general, pies should be three or fewer pieces—four, if two are tiny. Otherwise, the labeling tends to get in the way of conveying the information.

PIE CHARTS

We use pie charts to compare pieces of a whole. But pie charts are not the only—and often not the best—way to make this comparison . . .

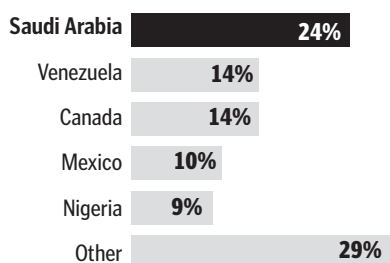
1. Should it even BE a pie chart?

The chart below has so many pieces that it has become a labeling nightmare. It is too much work to read around the circle.



Charting it as bars allows for the type to read simply, and for the information to be ranked, which is essentially the point.

Sources of U.S. oil imports, 1991



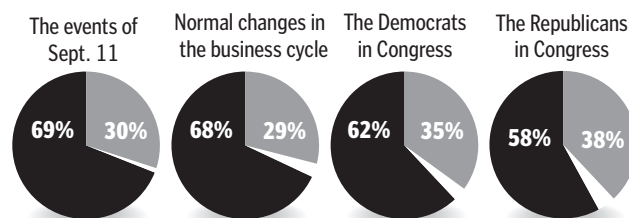
UPSHOT

Don't make a pie chart that has more than three or four pieces— use bars to rank data.

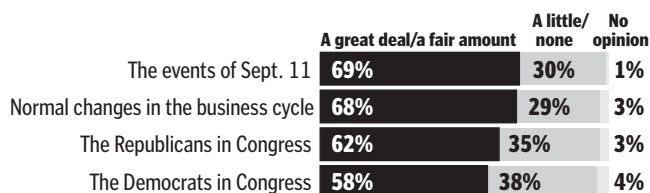
The original data below compares percentages on a number of related issues. Your first instinct might be to make pies. This is not wrong, but is it the most effective way?

Q: How much blame do you think each of the following should get for the state of the nation's economy?*

■ A great deal/a fair amount ■ A little/none □ No opinion



The bar chart below is the quickest labeling read, ranks the answers, and still shows parts of a whole. Just like pie charts, *these lose their effectiveness when they have more than three pieces*, so combine categories if necessary.



This is only useful if there is a clear winner or trend. If not, consider a table with the winner highlighted with an oval:

	A great deal/a fair amount	A little/none	No opinion
The events of Sept. 11	69%	30%	1%
Normal changes in the business cycle	29%	68%	3%
The Republicans in Congress	62%	35%	3%
The Democrats in Congress	38%	52%	4%

UPSHOT

Try stacked bars when dealing with multiple categories and multiple responses. Make sure that data show a trend and that categories are minimized.

PIE CHARTS (CONT.)

Now that you have determined a pie chart is appropriate, Identify the most important piece of information you are trying to convey. In general, all choices you make should be with this in mind.

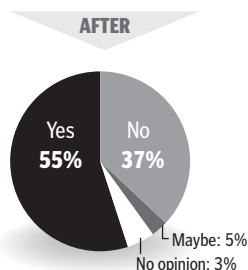
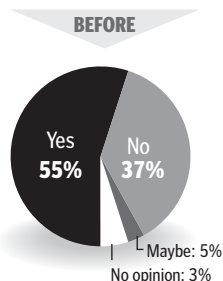
2. Choosing your orientation: Axis of Good vs. Axis of Evil

In general, **the most important information in any chart should be high and to the left**, since we read top to bottom and left to right.

The orientation of this chart is at 6 o'clock—driven by the LEAST important information in the chart: No opinion.

Reorienting the chart around the midnight position sets up a direct comparison between the two biggest pieces. To make sure your two biggest pieces are positioned correctly, enter them in this order:

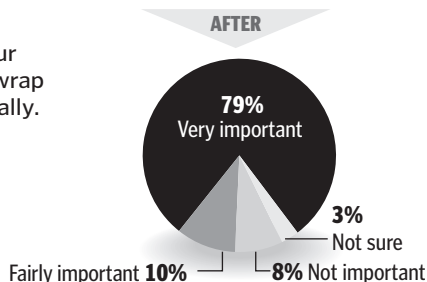
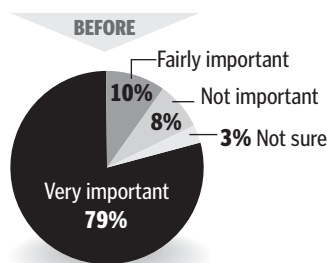
37	5	3	55
Second biggest number	Third biggest number	Fourth biggest number	Biggest number is LAST



Exception:

Sometimes the big piece is SO big, with several little pieces. This might cause congested labeling of the least important pieces at the top of the chart.

In this case, you can still consider midnight as your axis, around which you wrap the big piece symmetrically.



UPSHOT

Just like we always make maps “North up”, our charts should have a familiar orientation. **Make midnight the axis** of your pie chart.

3. Choosing color: What's hot? What's not?

The primary piece of information should drive your color choice. The chart below is identical, except for color. You can see how your choices have different implications about the content.

What the color choice says:

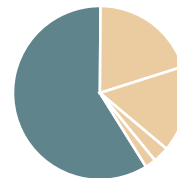
Monochromatic:

The darkest piece is somehow **more important** than the pieces on the right.



Duotone:

The left piece is somehow **different from**, or in opposition to, the pieces on the right.



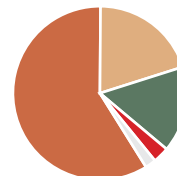
Hot spot:

One sector (may not be the biggest) is getting blown away by the others.



Rainbow:

It must be decoration, since nothing stands out as important.



UPSHOT

Pick two color families:

One for the piece you are emphasizing, the other for everything else.

BAR CHARTS

Bar charts are a staple in our business. Almost anything can be a bar chart, but that doesn't mean that is the best way to present the data. Consider:

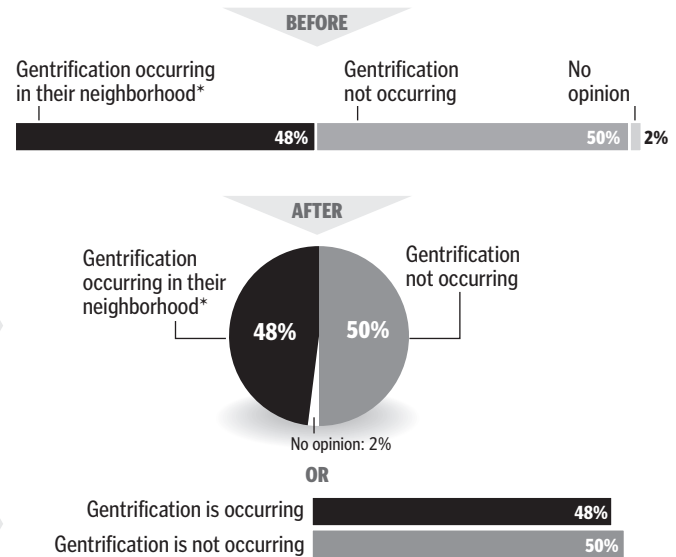
1. Should it even BE a bar chart?

A growing fad in the graphic world is the sideways stacked bar. But in conversations with our critics, most find them hard to understand.

NOTE: The point of this graphic was to explore the effects of gentrification. Thus, coloration emphasizes that portion of the data.

If the data is simple enough to be a single pie chart, **make it a pie chart**.

Or, rank the bars so you can actually compare the lengths to each other.



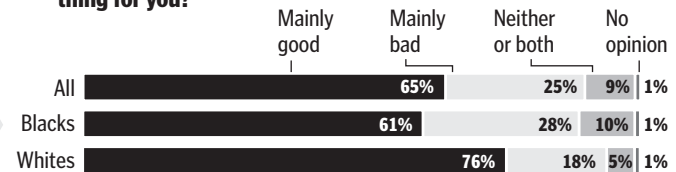
When stacked bars work . . .

If you use stacked bars, you should be able to see a **clear trend**. Color choice should emphasize the trend or dominant sector.

The chart at right works because there is a clear winner in the data, and there aren't too many categories to compare.

Make labeling as direct as possible. Here, the labeling has been reorganized to remove "elbow" pointers.

Q: Thinking about your housing situation, is the redevelopment in your neighborhood mainly a good thing for you or mainly a bad thing for you?



. . . and when they don't

If there is not a clear winner or trend, Use a **table with the winner highlighted** with an oval. (Data here has been altered to remove trend).

NOTE: If the difference falls within margin of error, we don't declare a winner.

Q: Thinking about your housing situation, is the redevelopment in your neighborhood mainly a good thing or mainly a bad thing?

	All	Blacks	Whites
Mainly good	45%	28%	76%
Mainly bad	45%	61%	18%
Neither or both	9%	10%	5%
No opinion	1%	1%	1%

UPSHOT

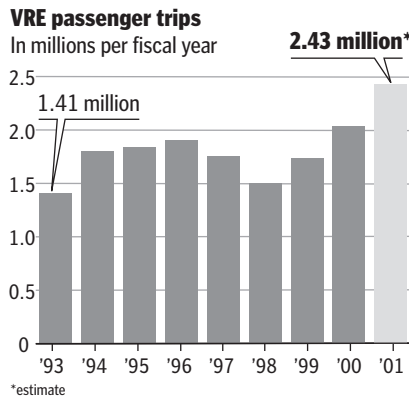
Try your data several different ways and choose the type of chart that most clearly shows the disparity in your data or illustrates the trend.

BAR CHARTS (CONT.)

Now that you have determined a bar chart is appropriate, a few style issues:

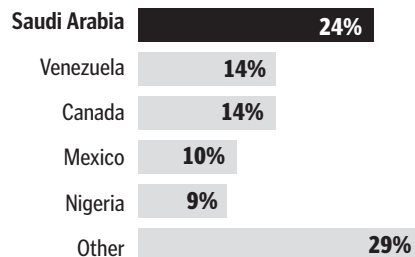
2. Choosing your orientation: Horizontal vs. Vertical

In general, **charts plotted over time should be vertical**, because we are used to reading time from left to right.



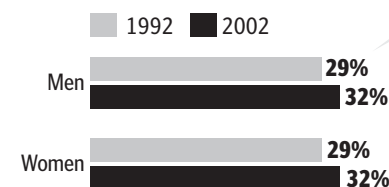
In general, **category charts should be plotted horizontally**, because the categories are easier to read that way.

Sources of U.S. oil imports, 1991



When you have category charts that show two years, put the more recent year **second**.

Sources of U.S. oil imports, 1991



3. Choosing color

Again, the primary piece of information should drive your color choice . . .

Most bar charts are fine as a single color. But you may want to make the last bar **lighter** if it is an estimate or partial year to call attention to that fact.

If you are trying to highlight a particular category, choose the **darkest** (B&W) or **hottest** (color) for emphasis.

Labeling Note:
Either label the bars **all inside** or **all outside**, not a combination of both.

When comparing years, make the **most recent year** the one that pops.

No shadows, blends or fancy stuff, please. Mostly, we try to keep things as simple and elegant as possible. A lot of the “dressing up” looks dated pretty quickly.

UPSHOT

Time moves forward. Chart horizontally.
Things fall down. Charts of categories are easiest to read in list fashion.

UPSHOT

Pick two color families:
One for the piece you are emphasizing, the other for everything else.

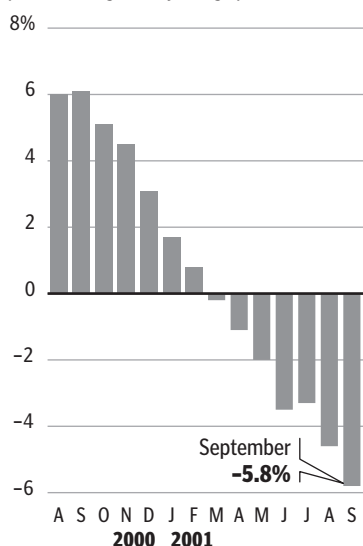
FEVER LINES

Fever lines connect data points to show trends. They are the simplest type of chart to understand, which is why sometimes people think their data is best shown as a fever line—when it isn't.

1. Should it even BE a fever line?

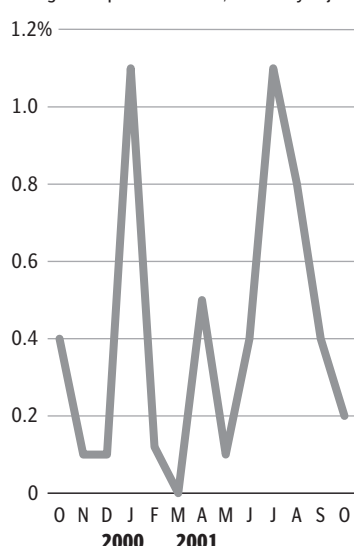
Never chart "year over year" change as a fever line. The change is not from the previous month, but from the same month a year ago, so you shouldn't connect the dots.

Industrial production,
percent change from year-ago period

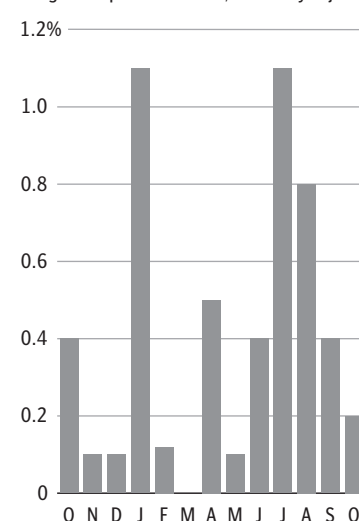


Percentage change. Best charted as bars. The first chart below implies a drop in something. But in reality there was still an increase—just a smaller increase than the previous month.

Producer Price Index for finished goods
change from previous month, seasonally adjusted



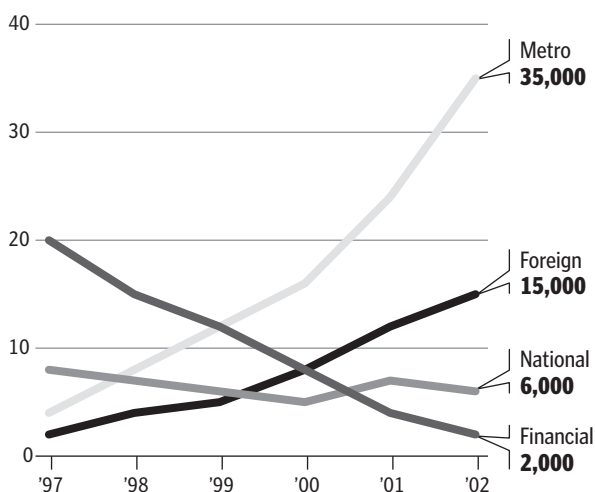
Producer Price Index for finished goods
change from previous month, seasonally adjusted



"Sector" charts. Not necessarily a fever line. Consider the story you are trying to tell:

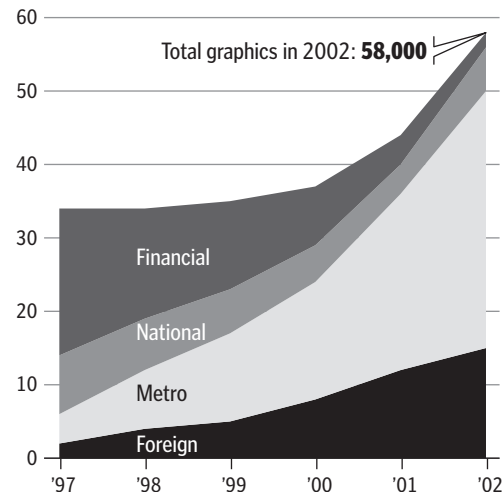
If you are comparing how different sectors fared against each other, then a fever line is the right choice. . .

Art department output
In thousands of jobs completed.



. . . But if you are trying to show that overall production is still up, despite fluctuations in sectors, then an area chart might be best:

Art department output
In thousands of jobs completed.



FEVER LINES (CONT.)

If you are sure your data is best as a fever line, only a few more things to worry about...

2. The Basics

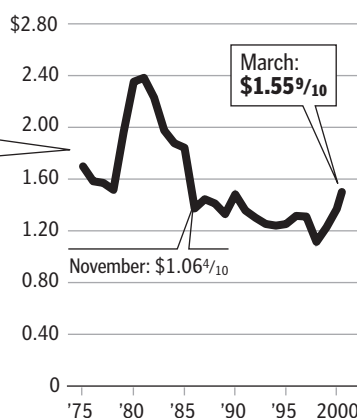
How wide?

The line weight should be relative to the size of the graphic and the frequency of the data for the optimum appearance. 3 points is a good standard for 1-3 col charts, but you may want to increase for the larger graphics.



The caps and joints (points on the line) should be **ROUNDED**, not sharp.

Gasoline prices per gallon,
average for self-serve regular



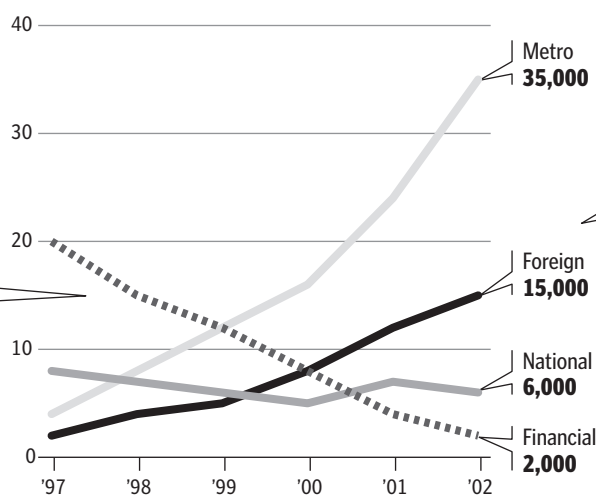
Shadows?

For our standard daily charts, no shadows, please.

3. Multiple Fever Lines

Art department output

In thousands of jobs completed.



Color choices

Try to have at least 20% difference between each grey tone.

If you must use a dashed line, you will have to turn off the rounded corners.

Labeling

For clarity, point directly to the lines to label them, especially if there are more than two lines. Keys force readers to match shades of grey—and with our reproduction, readers may have a hard time distinguishing between them.

UPSHOT

Simplicity is key. We do so many of these that it is best to keep them as standard as possible for the daily routine. No shadows, glints, metallic sheens necessary. However, if you are doing a display chart, you can take a few liberties.

TABLES

Guidelines are pretty simple on these, but you should still ask yourself some questions.

1. How can I highlight a the most important piece of information?

This chart uses grey bars because the editor thought the graphic didn't have enough "heft" as plain text. But the zebra stripes obscure any meaningful trend.

The chart below is an excellent example of using both boldfacing and shading to emphasize information. When we make careful choices about how we shade/boldface, we teach our readers that when we use them, they mean something important.

Across the Country

Four of the 20 largest school districts in the nation have appointed school boards. The Prince George's County Board of Education is an elected board.

(Those appointed are in bold)

School District	Enrollment	Board Members
1. New York	1,100,000	7 appointed
2. Los Angeles	723,000	7 elected by district
3. Chicago	436,000	7 appointed by the mayor
4. Dade Co., Fla.	352,700	9 elected by district
5. Broward Co., Fla.	235,900	9 elected (two at large)
6. Clark Co., Nev.	231,100	7 trustees elected by region
7. Houston	210,000	9 trustees elected by district
8. Philadelphia	208,000	5 appointed
9. Hawaii	190,000	13 elected (six at large)
10. Detroit	167,000	7 appointed
11. Dallas	161,600	9 trustees elected by district
12. Fairfax Co.	161,000	12 elected (three at large)
13. Hillsborough Co., Fla.	155,100	7 elected by district
14. Palm Beach Co., Fla.	146,700	7 elected by district
15. San Diego	142,300	5 elected by district
16. Orange Co., Fla.	141,600	7 elected by district
17. Prince George's Co.	133,000	9 elected by district
18. Montgomery Co.	132,600	7 elected countywide
19. Duval Co., Fla.	126,000	7 elected by district
20. Memphis	118,000	9 elected (two at large)

SOURCE: National Center for Education Statistics

Exception: Repeating horizontal bars can be useful in a very wide graphic to help unify information that you have to read all the way across the page (such as school test scores—readers mostly care about their own school and want to be able to track their school across all categories)

Grey tint
5% black (no darker than 10%)

Gridlines
0.5-point, 40 % black
0.5-point, black for first line
Note: Avoid dashed lines as horizontals. They create visual vibration between the lines of text.

Another option: Sometimes the chart benefits most with a particular column highlighted vertically.

Across the Country

Four of the 20 largest school districts in the nation have appointed school boards. The Prince George's County Board of Education is an elected board, but that could change.

(Those appointed are in bold)

School District	Enrollment	Board Members
1. New York	1,100,000	7 appointed
2. Los Angeles	723,000	7 elected by district
3. Chicago	436,000	7 appointed by the mayor
4. Dade Co., Fla.	352,700	9 elected by district
5. Broward Co., Fla.	235,900	9 elected (two at large)
6. Clark Co., Nev.	231,100	7 trustees elected by region
7. Houston	210,000	9 trustees elected by district
8. Philadelphia	208,000	5 appointed
9. Hawaii	190,000	13 elected (six at large)
10. Detroit	167,000	7 appointed
11. Dallas	161,600	9 trustees elected by district
12. Fairfax Co.	161,000	12 elected (three at large)
13. Hillsborough Co., Fla.	155,100	7 elected by district
14. Palm Beach Co., Fla.	146,700	7 elected by district
15. San Diego	142,300	5 elected by district
16. Orange Co., Fla.	141,600	7 elected by district
17. Prince George's Co.	133,000	9 elected by district
18. Montgomery Co.	132,600	7 elected countywide
19. Duval Co., Fla.	126,000	7 elected by district
20. Memphis	118,000	9 elected (two at large)

SOURCE: National Center for Education Statistics

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TABLES (CONT.)

2. Is there a piece of the information that can be charted?

Sometimes a table can really benefit from a charted portion of the data.
Consider if pies or bars might be a good option.

3. Other table manners

- Try to reorganize a list from alphabetical to a ranking appropriate for the data.
- Use boldfacing to add extra layer of emphasis
- Type should be upper/lower case for most things.

	All	Blacks	Whites
Mainly good	45%	28%	76%
Mainly bad	45%	61%	18%
Neither or both	9%	10%	5%
No opinion	1%	1%	1%

When using ovals, include all percent signs...otherwise they look out of whack

9 pt. Poynter
Cond.black
upper/lower case

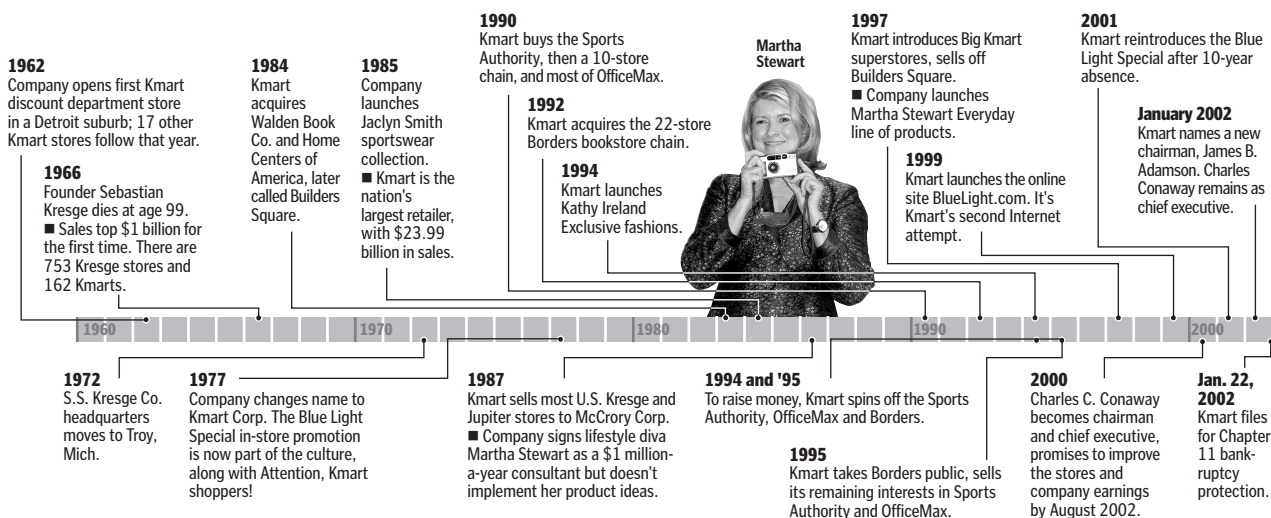
Use shading with meaning. Tables are like the Cinderella of graphics—they aren't flashy and they are mostly utilitarian. Help your readers see their inner beauty by seeing it yourself first. Then shade or chart accordingly.

TIMELINES

There are endless varieties of these, but key among them:

Don't try too hard

Sometimes a chronology is very text-heavy, or bulky in one period and thin on info during another period. Avoid convoluted elbow pointers in an attempt to attach everything to a timeline. Instead, you may just run it as a chronology with decade headers separating the text for context.



1960	1970	1980	1990	2000
<p>1962 Company opens first Kmart discount department store in a Detroit suburb; 17 other Kmart stores follow that year.</p> <p>1966 Founder Sebastian Kresge dies at age 99. ■ Sales top \$1 billion for the first time. There are 753 Kresge stores and 162 Kmart.</p>	<p>1972 S.S. Kresge Co. headquarters moves to Troy, Mich.</p> <p>1977 Company changes name to Kmart Corp. The Blue Light Special in-store promotion is now part of the culture, along with Attention, Kmart shoppers!</p>	<p>1984 Kmart acquires Walden Book Co. and Home Centers of America, later called Builders Square.</p> <p>1985 Company launches Jaclyn Smith sportswear collection. ■ Kmart is the nation's largest retailer, with \$23.99 billion in sales.</p> <p>1987 Kmart sells most U.S. Kresge and Jupiter stores to McCrory Corp. ■ Company signs lifestyle diva Martha Stewart as a \$1 million-a-year consultant but doesn't implement her product ideas.</p>	<p>1990 Kmart buys the Sports Authority, then a 10-store chain, and most of OfficeMax.</p> <p>1992 Kmart acquires the 22-store Borders bookstore chain.</p> <p>1994 Kmart launches Kathy Ireland Exclusive fashions.</p> <p>1994 and '95 To raise money, Kmart spins off the Sports Authority and OfficeMax.</p> <p>1995 Kmart takes Borders public, sells its remaining interests in Sports Authority and OfficeMax.</p> <p>1997 Kmart introduces Big Kmart superstores, sells off Builders Square. ■ Company launches Martha Stewart Everyday line of products.</p> <p>1999 Kmart launches the online site BlueLight.com. It's Kmart's second Internet attempt.</p>	<p>2000 Charles C. Conaway becomes chairman and chief executive, promises to improve the stores and company earnings by August 2002.</p> <p>2001 Kmart reintroduces the Blue Light Special after 10-year absence.</p> <p>January 2002 Kmart names a new chairman, James B. Adamson. Charles Conaway remains as chief executive.</p> <p>Jan. 22, 2002 Kmart files for Chapter 11 bankruptcy protection.</p>

Martha Stewart

LABELING ISSUES

There are endless varieties of these, but a few things to keep in mind:

Reverse bars

We are going to attempt to standardize these as much as possible. **All caps.**

Bar is
1p2 high
Type is
9 points,
centered
between

GROSS NATIONAL INCOME PER PERSON

Sometimes a chronology is very text-heavy, or bulky in one period and thin on info during another period. Avoid convoluted elbow pointers in an attempt to attach everything to a timeline. Instead, you may

GROSS NATIONAL INCOME PER PERSON

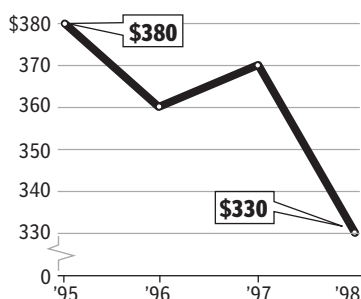
Sometimes a chronology is very text-heavy, or bulky in one period and thin on info during another period. Avoid convoluted elbow pointers in an attempt to attach everything to a timeline. Instead, you may

6 points

between bar and
start of text.

**The logic: the bar plus the space equals
20 points, which works on the 10-pt. grid.**

Breaking Scale



40% black, 0.5 pt. rule
between bar and start of text.
Included on template.

Labeling

For primary information, our labeling is **9 pt. Poynter Condensed or Poynter Condensed Black**, upper and lower case.

For secondary information, our labeling is **7 or 8 pt. Poynter Condensed**, upper and lower case.

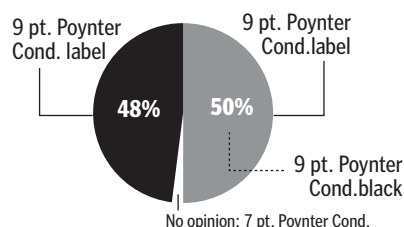


Table Type

Tables have endless varieties. A few things to note:

1. Type should be upper/lower case for most things.
2. When using ovals, include all percent signs...otherwise they look out of whack . . .

	All	Blacks	Whites
Mainly good	45%	28%	76%
Mainly bad	45%	61%	18%
Neither or both	9%	10%	5%
No opinion	1%	1%	1%

9 pt. Poynter
Cond. black
upper/lower
case

. . . But it is okay to drop symbols after the first one in most cases:

Sources of U.S. oil imports, 1991

Saudi Arabia	24%
Venezuela	14
Canada	14
Mexico	10
Nigeria	9
Other	29

Shadows

If you use a shadow on a line or pointer, etc., it belongs **DOWN** and to the **RIGHT**.

Condensed vs. Regular

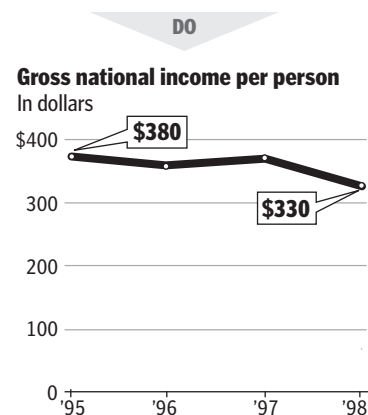
Large blocks of text should never be condensed type. Condensed is appropriate for labels, short text blocks, and tables.

CHARTING ISSUES

From time to time you may feel pressure from outside sources or inner demons to do things with the data in order to “make the chart look more dramatic.” What follows clarifies our philosophy on several controversial issues:

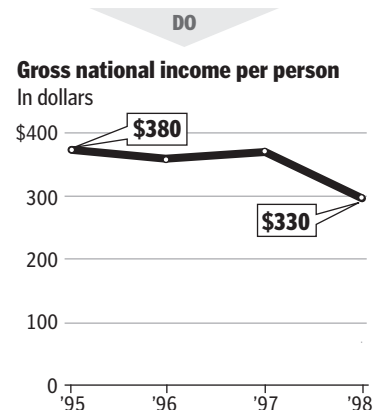
Breaking the scale

It may be tempting to start the axis at something besides zero. But we always go to zero unless there is a **compelling and recurring standard** to run that data otherwise (i.e. the Dow.). Otherwise you are in the dangerous position of exaggerating data. Often, if the data doesn't show much increase, then you need to use percentage change, rather than straight numbers.



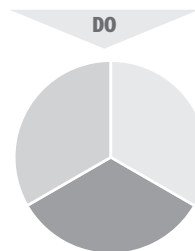
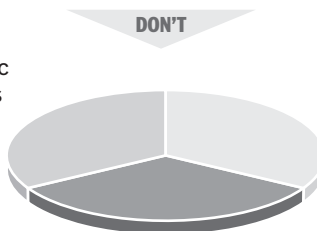
Filling in beneath

Fewer lines with the bottom filled in are AREA CHARTS. They imply volume, and are often not appropriate to the data. Also, they are hard to control in terms of consistent approach. **Therefore, the default style is NO fill underneath for daily charts.** Display charts may use them if data warrants.



3-D dramatics

Making a chart in 3-D creates automatic distortion. In the chart on the left, it is impossible to be sure that the pieces represent equal portions.



UPSHOT

There may be an occasional good exception to the above rules, but for the most part, **play it straight.** *The Washington Post* has one of the most educated audiences in the country, and therefore we take the representation of data very seriously. When we don't, we hear about it.

CHARTING ISSUES (CONT.)

DON'T

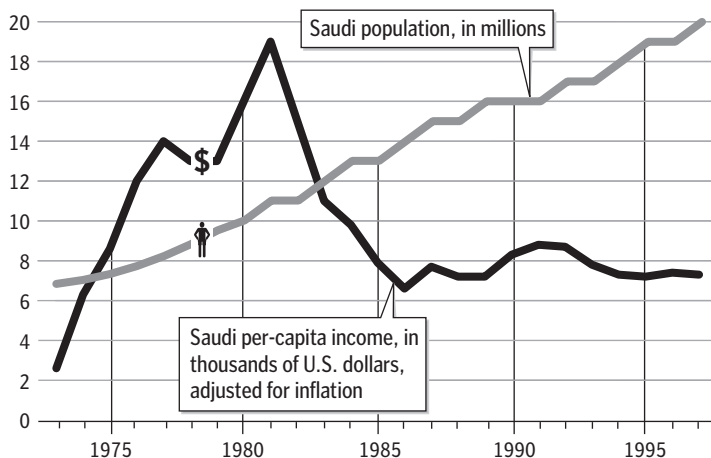
One scale vs. two

Sometimes an editor will ask you to put two fever lines from two different universes of data (such as dollars and number of people) on one chart to show cause and effect. **DON'T EVER DO IT. EVER.**

By putting two different data sets on top of each other, we imply direct cause and effect. Rarely in life is anything that simple.

Declining Wealth and Rising Population

Saudi per-capita income has dropped from its 1981 peak while the Saudi population has tripled since the 1970s.



SOURCE: Anthony H. Cordesman, Center for Strategic and International Studies

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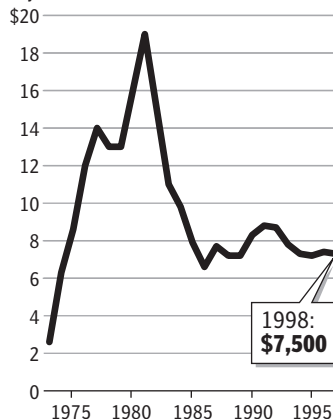
DO

Breaking it into two charts actually adds to the ease of understanding the information, and it takes exactly the same space.

Personal Wealth

Saudi per capita income has dropped from its 1981 peak ...

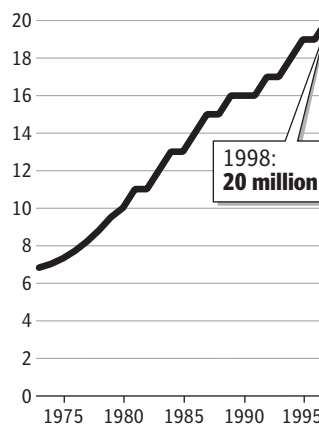
Saudi per capita income
In thousands of U.S. dollars
adjusted for inflation



SOURCE: Anthony H. Cordesman

... while the Saudi population has tripled since the 1970s.

Saudi population
In millions



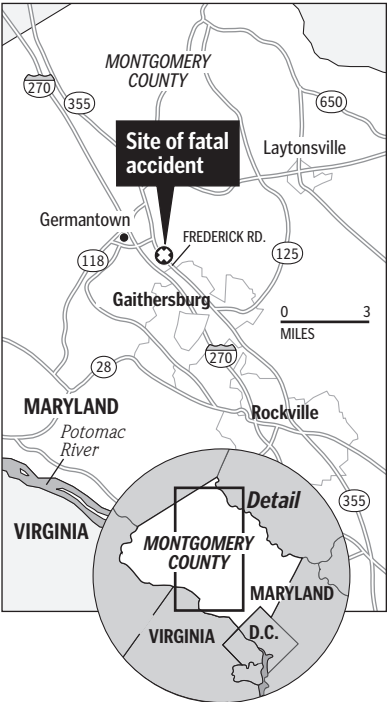
THE WASHINGTON POST

MAP FONT CONVENTIONS

Use font type, weight, size and case to help the reader through a map

One of our maps might only have state names. More often it has state names, towns, counties and more. When placing a name on a map, cartographers try to convey more information than the name alone. Type conventions help signal content to the reader, saying ‘this feature is a ...’ town, river, mountain, etc. Look at an atlas and see how type styles tell the reader what kind of feature she/he is looking at. Type conventions help the reader sort through a large amount of information quickly (and subconsciously).

Compare this list...	...to this list...	... and then this.	Names are classed heirarchically
New York New York Jersey City Connecticut Hudson Arthur Kill Spar Kill Manhattan Manhattan The Narrows Palisades Park Brooklyn Central Park Long Island Lower Bay Bronx Palisades	NEW YORK New York Jersey City CONNECTICUT <i>Hudson</i> <i>Arthur Kill</i> Spar Kill MANHATTAN <i>Manhattan</i> <i>The Narrows</i> Palisades Park BROOKLYN CENTRAL PARK <i>Long Island</i> <i>Lower Bay</i> BRONX <i>Palisades</i>	NEW YORK CONNECTICUT New York Jersey City Spar Kill Palisades Park <i>Hudson</i> <i>Arthur Kill</i> <i>The Narrows</i> <i>Lower Bay</i> BRONX BROOKLYN BRONX MANHATTAN <i>Manhattan</i> <i>Long Island</i> <i>Palisades</i>	STATE OR NATION NAMES (primary [highest] entity on map) City and town names (always roman ulc) <i>Water features</i> (always Weideman) SECONDARY POLITICAL NAMES (italic type is always lower heirarchy than roman type. [Manhattan is both an island and a political borough]) <i>Tertiary political and physical names</i> (in atlases these have differing type fonts and styles but we are limited to Poynter fonts. What can you do?) YET ANOTHER FEATURE TYPE (try other tricks to make it distinctive)



State and county names follow a hierarchical system in both size and font selection and style. This map also contains town, river and street names. Scale bar, road shields, town spots and stars are already contained in the map template

With the third list above, the reader can deduce several things.

- **New York** is a city and
- **New York** is also a state! The
- **Hudson** is a body of water, as is
- **The Narrows**, and
- **Arthur Kill**, but
- **Spar Kill** is a town!
- There are two kinds of Manhattan;
 - **Manhattan**, the island, and
 - **Manhattan**, the borough!
- **Central Park** must be a park, and yet
- **Palisades Park** is a town! And then there's the
- **Palisades**, a dramatic cliff formation. A physical feature!

The cliffs are along the Hudson River on the New Jersey side just above Manhattan. That's where Burr shot Hamilton.

We do all our differentiation of features with two families of fonts. A commercial atlas might contain ten or fifteen families, perhaps more. But since our maps are so much simpler, we try to use just two - Poynter and Weidemann. And with just two, we can run into problems of differentiation. Sometimes we need to be inventive, e.g. Central Park is the only non-condensed Poynter and it is small, italic, all caps type.

MAP FONT CONVENTIONS CONT.

Watch out for nomenclature catastrophes, e.g. the West Bank is NOT a country.



Sometimes, type style is critical to the meaning of the map. We use tight control in styles to avoid problems. The area of Israel and surroundings is littered with cartographic landmines.

RIGHT. The Golan Heights area is annexed by Israel and therefore has a different status from the West Bank.

Wrong. Type style must be different than the West Bank and Gaza

RIGHT. Label the town of most interest in bold (NOT CAPS). Use type box if necessary. NEVER use caps for towns.

RIGHT. The important feature retains its city, clc style.

WRONG. As a city, Jenin must keep its clc style.

RIGHT. West Bank, the subject in bold, is an area with political status even though it is not a nation.

WRONG. The West Bank is not a country. It is an area with uncertain political status. Caps roman type indicates a nation.

RIGHT. The highest hierarchical names on the map are nation names, and therefore shown in ALL CAPS and in Roman. Since Israel is of more interest than other countries, it is bold.

WRONG. The West Bank is not part of Israel. Israel has never claimed it and therefore the name should never run into the West Bank. Type placement is a nuclear (aka 'nuclear') landmine.

WRONG. Names of nations (or states of the U.S.) should never be labeled in clc. This style is reserved for towns and cities.

RIGHT. Gaza has same type style as the West Bank since they have the same political status. Not bold is OK since not subject.

WRONG. Gaza should be in caps italic as is West Bank.

Type samples

• Silver Spring Towns and cities. Always, always in clc. And only cities and towns in clc. Only if desperate should it be considered and then make it as different looking as possible, like

■ The Font Museum
no, on second thought, not even that.

RWANDA First political tier: caps, roman

ARGH PROV. Second political tier: caps, italic

Fleg Nat. Park Third political tier: caps and lower, italic

M A L I Letter space: use to indicate the extent of a region or that the name applies to large region, see 'ISRAEL' in map above.

Aral Sea Water label: always Weidemann italic, and standard is 'Book'.

P A C I F I C Weidemann Medium Italic. Center justified, letter spaced and extra leading.

ROCKY MT. Physical names should be in italic type. If there are provinces on the map using upper case, then use lower case for physical. If lower is already taken as well, then punt.

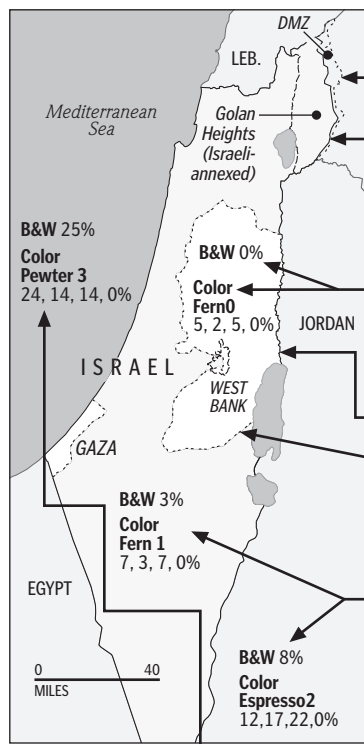
13TH STREET Our street names are shown in 6 pt. type, all caps. Cap type can be very small and still readable, as with our credit lines.



The Style palette used for maps contains several choices for type. The 'Phys Pol' label for two of the styles means that they can be applied to either physical or political names depending on the need.

MAP FILLS AND DELINEATIONS

Fills are hard enough, but lines on maps are the stuff of wars.



Sometimes two shades will be sufficient to differentiate areas. Other times it seems like seven won't be enough. Three shades are used on this map. But the lines can be much tougher.

The DMZ was created after the 1967 war separating the Israeli and Syrian forces. U.N. forces are still there so the line is needed.

The Golan Heights area is annexed by Israel so the boundary of Israel should include it. If scale of the map allows, a dashed line can be used to define the old border. It should differ from the DMZ UN line. Use the note whenever Israel is the subject of map.

Bright subjects, darker surroundings: Currently, our presses hold a 1% dot so our light colors often start with around 3% dots. The subject of the map is usually shown with the lightest fill. On black and white maps, this would be white. On color maps, white can look like a mistake so use fills such as Fern 0 and Espresso 0. The level 1 colors often look too dark.

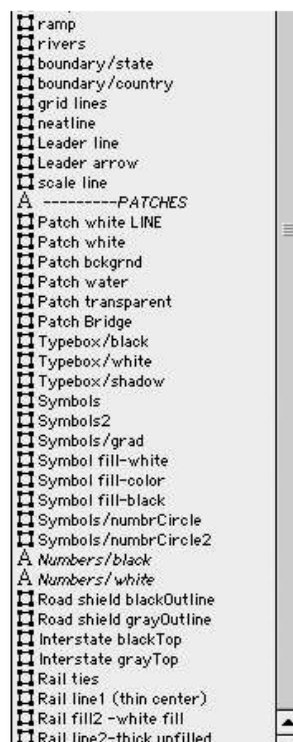
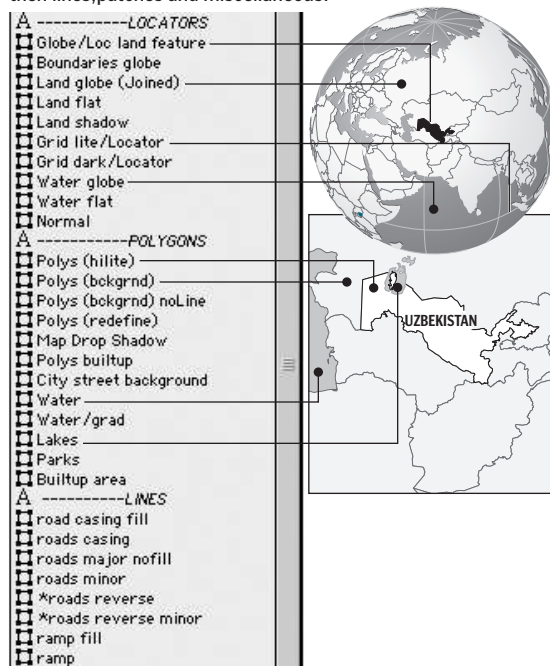
The boundary for Jordan is the Jordan River.

Trouble! The boundaries between Israel and the West Bank and Gaza are indeterminate. Clearly, Israel can come and go as they please, yet they make no territorial claim. Dashing is best but there should be an obvious difference with the Golan Heights dash and DMZ dash. That makes three different dashes!

Dark surroundings: With the West Bank and Gaza the brightest, Israel is a darker sub-subject. Surrounding countries are darker still. For black and white, 3% for Israel and 5 or 8% for others.

Darkest is the water: Water should have the darkest fill on the map and should provide contrast so the land pops out. Conveniently, 70% of the earth's surface is water so there's generally plenty around to help with contrast. If no water appears on the map but there is some nearby, pull the borders out a bit.

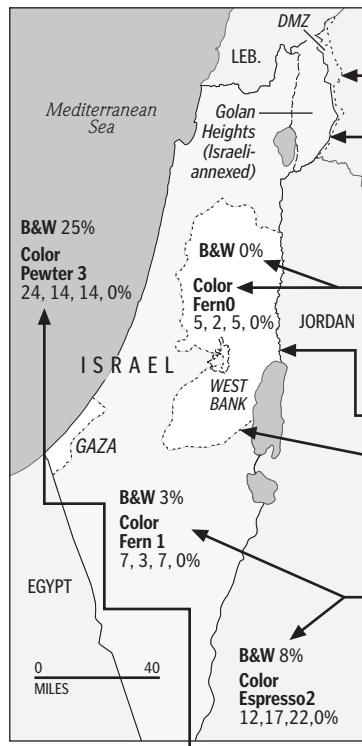
The Style palette is critical to the construction of our maps. It might overwhelm anyone sane but then, there are cartographers. The top has locator styles (like globes etc.), then polygons, then lines, patches and miscellaneous.



as 'Land globe
urs might be
avelling their
they will appear
t ingenious
e are real and
gns. Those who

MAP FILLS, DELINEATIONS & more on Styles

Lines on maps are the stuff of wars.



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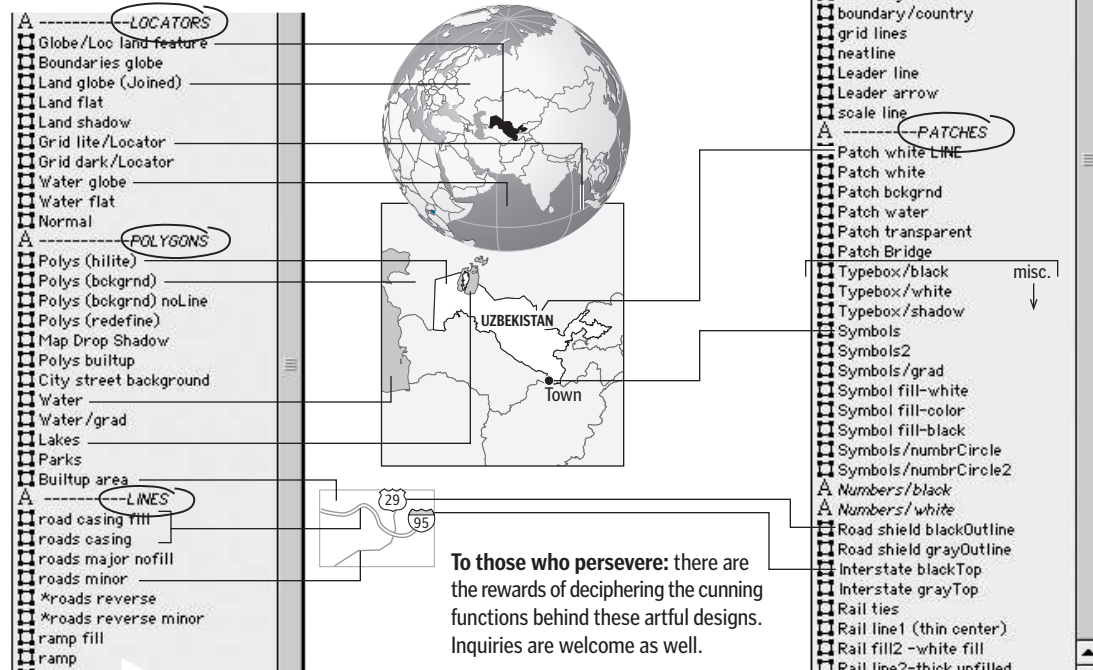
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The **Style palette** is critical to constructing our maps. But it might overwhelm the sane. At the top are the Locators styles (globes etc.), then Polygons, then Lines, Patches and miscellaneous 'Styles' means: no searching, and one-click changes to the whole document.



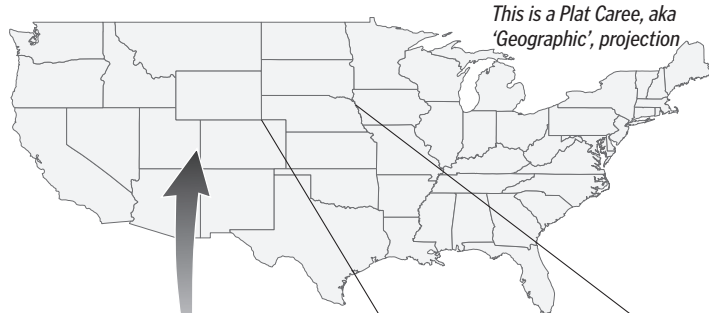
To those who persevere: there are the rewards of deciphering the cunning functions behind these artful designs. Inquiries are welcome as well.

PROJECTIONS—AVOID THE TRAP...

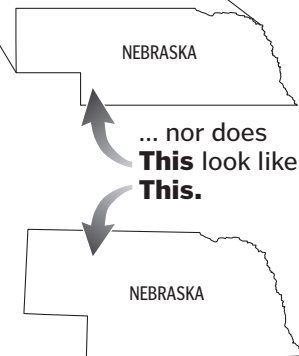
... of making bad maps with good information.

The U.S. northern border isn't straight! Does this map of the U.S. look a bit off? Bad proportions? It just doesn't look right! Right? Right!

The best way to check your perception of reality is to compare how the map of the U.S. at right looks compared to how it looks on a globe of the world.



This U.S. map doesn't look like **This U.S. on the globe...**

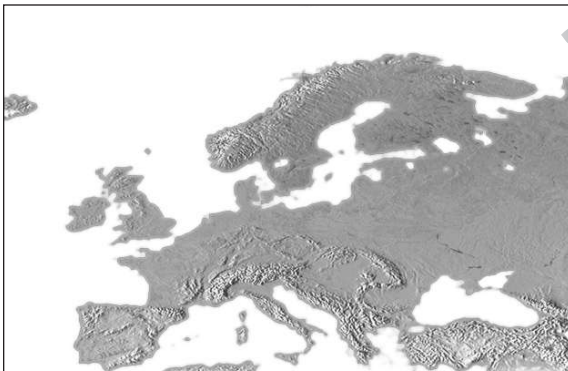


The only 'true map' of the world is the globe: flat maps are distortions of the round earth. Data supplied with this projection is good for one thing in particular; for preserving coordinate positions.

The Nebraska at top is good data but a bad map. The Nebraska at bottom is a good map made from the data.

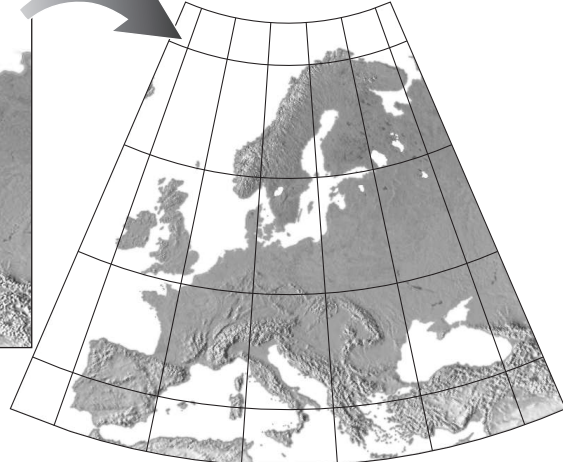
Data received from the usual sources are recorded in simple X, Y coordinates with one degree of latitude equal to one degree of longitude. This is about right at the equator, but error increases with distance from the equator.

This Good Data is a **Bad Map**, but...



This topography is in the form usually received. It's a bad map of Europe. It needs to be transformed, 'projected', into a suitable map for publication.

... **Projected...** ... it's a **Good Map** made from **Good Data**.



MORAL:

1. Check with a cartographer before using vector or image data. OR
2. Get the software and a lesson to do the projections

MAP FONT CONVENTIONS CONT.

Watch out for nomenclature catastrophes, e.g. the West Bank is NOT a country.



Sometimes, type style is critical to the meaning of the map. We use tight control in styles to avoid problems. The area of Israel and surroundings is littered with cartographic landmines.

- RIGHT.** The Golan Heights area is annexed by Israel and therefore has a different status from the West Bank.
- Wrong.** Type style must be different than the West Bank and Gaza
- RIGHT.** Label the town of most interest in bold (NOT CAPS). Use type box if necessary. NEVER use caps for towns.
- RIGHT.** The important feature retains its city, clc style.
- WRONG.** As a city, Jenin must keep its clc style.
- RIGHT.** West Bank, the subject in bold, is an area with political status even though it is not a nation.
- WRONG.** The West Bank is not a country. It is an area with uncertain political status. Caps roman type indicates a nation.
- RIGHT.** The highest hierarchical names on the map are nation names, and therefore shown in ALL CAPS and in Roman. Since Israel is of more interest than other countries, it is bold.
- WRONG.** The West Bank is not part of Israel. Israel has never claimed it and therefore the name should never run into the West Bank. Type placement is a nuclear (aka 'nuclear') landmine.
- WRONG.** Names of nations (or states of the U.S.) should never be labeled in clc. This style is reserved for towns and cities.
- RIGHT.** Gaza has same type style as the West Bank since they have the same political status. Not bold is OK since not subject.
- WRONG.** Gaza should be in caps italic as is West Bank.

RIGHT. West Bank and Gaza MUST agree, and Golan Heights MUST be different and lower in hierarchy than the other two. Therefore:
WEST BANK, GAZA, Golan Heights



The Style palette used for maps contains several choices for type. The 'Phys Pol' label for two of the styles means that they can be applied to either physical or political names depending on the need.

Type samples

- Silver Spring *Towns and cities. Always, always in clc. And only cities and towns in clc. Only if desperate should it be considered and then make it as different looking as possible, like*
■ The Font Museum
no, on second thought, not even that.
- RWANDA *First political tier: caps, roman*
- ARGH PROV. *Second political tier: caps, italic*
- Fleg Nat. Park *Third political tier: caps and lower, italic*
- M A L I *Letter space: use to indicate the extent of a region or that the name applies to large region, see 'ISRAEL' in map above.*
- Aral Sea *Water label: always Weidemann italic, and standard is 'Book'.*
- P A C I F I C
O C E A N *Weidemann Medium Italic. Center justified, letter spaced and extra leading.*
- ROCKY MT.
Rocky Mts. *Physical names should be in italic type. If there are provinces on the map using upper case, then use lower case for physical. If lower is already taken as well, then punt.*
- 13TH STREET *Our street names are shown in 6 pt. type, all caps. Cap type can be very small and still readable, as with our credit lines.*